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THE UNIVERSITY OF ALBERTA

# ATTITUDES OF CANADIANS OF UKRAINIAN DESCENT TOWARD UKRAINIAN DANCE

by

(C) SYLVIA J. SHAW

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF PHYSICAL EDUCATION AND SPORT STUDIES

EDMONTON, ALBERTA

FALL, 1988

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ISBN 0-315-45662-0

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DEGREE: DOCTOR OF PHILOSOPHY

YEAR THIS DEGREE GRANTED: 1988

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## ABSTRACT

While many Canadians enjoy viewing performances of the dances of various ethno-cultural groups, little is known about the attitudes of the people of any particular ethno-culture with regard to their dance heritage. This study was designed to discover the attitudes of Canadians of Ukrainian descent in three Ukrainian communities (AUUC, Ukrainian Orthodox Church, and SUM communities) in Edmonton, Alberta in 1985-1986, toward the factors of exclusivity, background content, a political dimension, and the value of the dance experience.

Exclusivity was defined as the desire to keep Ukrainian dance exclusively for Canadians of Ukrainian descent; background content related to the material in a Ukrainian dance lesson that took the instructional experience beyond the teaching of physical skills; a political dimension referred to the presence of a focus regarding the political status of Ukraine in Ukrainian dance or in Ukrainian dance instruction; and value centered on the reasons given by Canadians of Ukrainian descent for participating in the performance form of Ukrainian dancing.

It was hypothesized that there would be differences in attitudes towards exclusivity, background content, a political dimension, and value based on generation, family arrival date in Canada, dance community group, political inclination regarding the status of Ukraine, church affiliation, Canadian or Ukrainian identification, and youth organization membership. Interview results indicated that there were more instances of statistically significant differences in exclusivity and value than in background content and political dimension, and that the responses for three variables (1) dance community, (2) political inclination, and (3) church affiliation were more often statistically significant than the other four. Major differences between groups in each of these three variables were thought to exist because a political dimension automatically aligned the members of individual groups into opposing "camps."

With regard to exclusivity, this study concluded that, with one exception, there was very little evidence of a significant desire to maintain the Ukrainian dance form as an exclusive enclave in the three communities. The exception was the desire of Ukrainian nationalist communities for a Ukrainian dance teacher.

Two conclusions were formulated regarding background content: (1) there was a lack of Ukrainian dance-related material in dance lessons; (2) there was evidence in the responses regarding the value of background content from the AUUC group and the Orthodox Church group in each of the dance community and church affiliation variables:

many wanted background material as well as steps and patterns of dance included in their dance classes. The SUM group in each of the same variables was thought to be less supportive of background material in dance class because this kind of information was provided in Ukrainian educational classes.

With regard to a political dimension in dance, there was evidence that a division existed between the two Nationalist groups and the pro-Soviet group regarding the political status of Ukraine, but a political focus favoring one side or the other of this dividing line did not appear to be transmitted to or desired by dance class members.

Regarding the value of dance, the majority of respondents considered Ukrainian dance to be an important part of what one should know about being Ukrainian. However, it was concluded that values regarding dance particularly in the SUM community were influenced by feelings/teachings regarding the political status of Ukraine. Parents seemed more aware of the potential for culture maintenence via participation in dance than did dancers. Dancers primarily valued their experience because they could be with their friends (the social aspect of dancing). Both parents and dancers valued dance for its fitness component, and dancers also expressed sport-related reasons for dancing.

## ACKNOWLEDGEMENTS

Support and assistance for this study has been afforded the writer by many people. A debt of gratitude is expressed to:

Dr. R.G. Glassford, University of Alberta, supervisor of the study, who was patient and positive throughout; and the committee members: Mrs. D. J. Harris, University of Alberta; Dr. A. Hornjatkevyc, University of Alberta; Dr. G. Redmond, University of Alberta; Dr. H. A. Scott, University of Alberta; and Dr. E. F. Ziegler, external examiner, University of Western Ontario.

Larry Katz, Instructional Computing Specialist, Faculty of Physical Education, The University of Calgary, whose assistance as a computer "expert" was most welcome.

Helene Magus, teacher, Holyrood Bilingual Elementary School, who was the first individual to introduce the writer to her view of a Canadian Ukrainian "world." The writer is most grateful for her contribution.

Canadians of Ukrainian descent in Calgary, Edmonton, and Saskatoon, who added to the writer's understanding of Canadian Ukrainians and the social/cultural aspects inherent in Ukrainian dance.

Mrs. Elsie L. Wittig, who edited format, punctuation, and spelling errors in the final product.

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# Chapter 1

## INTRODUCTION

In 1980, while in Los Angeles studying Dance Ethnology at the University of California, the writer was encouraged to select a "people," a group towards which an ethnological dance focus might be directed. Later that year, the writer attended a Ukrainian dance concert in Edmonton, Alberta. The dancing that night was so spirited, colorful, and exciting, and the dancers seemed to experience such enjoyment that the writer was enthralled and was motivated to study the dance of the Ukrainian people.

The concert was obviously a high profile activity, enjoyed as a stage form of entertainment by Canadians of Ukrainian descent and non-Ukrainian Canadians alike. The researcher's interest lay in examining this stage or performance form of dance through the eyes of Canadians of Ukrainian descent. How did they feel about their dance heritage? Was this dance experience valued as an important part of a child's Ukrainian heritage? What was included in the transmission of a dance heritage? Was there a sense of possessiveness; in other words, was the dance heritage considered to be the domain of Ukrainian descendants? Did a Ukrainian political heritage have anything to do with a Ukrainian dance heritage? What part did Ukrainian dance play in a community of Canadians of Ukrainian descent?

### Statement of the Problem

This study was designed to discover the attitudes of Canadians of Ukrainian descent toward the performance form of Ukrainian dance and to attempt to determine what socio-cultural or heritage factors might affect aspects of the performance form relative to:

1. the desire to keep participation exclusively for Canadians of Ukrainian descent,
2. the inclusion of background content during instruction,
3. the existence of a political dimension, and
4. the reasons why Ukrainian individuals value the performance form of Ukrainian dance.

Seven problems were identified: Would attitudes regarding exclusivity, background content, a political dimension, and the value of dance be affected by:

1. differences in generation?
2. differences as a consequence of when one's family had arrived in Canada?
3. the dance community to which one belonged?
4. one's inclination toward the political status of Ukraine?
5. one's affiliation with a Ukrainian church?
6. differences in how a Ukrainian identified him/herself?
7. differences in the Ukrainian youth organization to which one belonged?

## Hypotheses

There are differences in attitude among groups of Canadians of Ukrainian descent based on generation, arrival, dance community, political inclination, church affiliation, Canadian Ukrainian identification, and Youth organization with respect to:

1. exclusivity in Ukrainian dance,
2. background content of Ukrainian dance,
3. a political dimension in Ukrainian dance, and
4. the value of Ukrainian dance.

## Subjective Assumptions

At one end of a scale of attitudes there would be Canadians of Ukrainian descent who would want a Ukrainian dance heritage to be exclusive, and/or who would want the content of a Ukrainian dance heritage to include more than steps and dances, and/or who would have a distinct political dimension to their attitudes about Ukrainian dance, and/or who would value an exposure to Ukrainian dance as a source of pride in one's Ukrainian ethnic roots, and/or as a means to preserve an aspect of his/her Ukrainian culture.

Persons having these feelings would be found primarily among the offspring of those Ukrainians who came to Canada after World War II and formed third-wave organizations, that is, those who had the most recent ties to the homeland. Consequently,

they would feel more strongly about the political status of Ukraine than other Canadians of Ukrainian descent, and this feeling would extend to the maintenance of a strong, vital Ukrainian heritage in a new land.

Therefore, individuals with attitudes strongly favoring exclusivity, background content, a political dimension, and the cultural value of Ukrainian dance would be found primarily among those who:

1. were first generation Canadian-born Ukrainians,
2. came to Canada after World War II,
3. were members of a third-wave dance community,
4. strongly supported the concept of a non-Soviet Ukraine,
5. were members of a Ukrainian Catholic Church,
6. would refer to themselves as UKRAINIAN CANADIANS or UKRAINIAN Canadians, and who
7. were members of a third-wave youth organization.

## Definitions of Terms

Attitudes. Feelings and thoughts towards some aspect of one's environment.

Culture. The knowledge that people use to organize their behavior, to anticipate the behavior of others, and to make sense out of the world in which they live (Spradley & McCurdy, 1972, pp. 8-9). Also the set of learned values, behaviors, and beliefs characteristic of a particular society or population (Ember & Ember, 1981, p. 364).

Cultural heritage. All the knowledge that one's elders think is important to know if one is to be a member of the "tribe." Theoretically, it comes to a person by reason of birth but, in reality, there is no guarantee that one will have automatic access to all aspects of one's cultural heritage. Circumstances may arise which effectively deny accessibility; for instance, an exposure to Ukrainian dance instruction simply may not be available to a child even though he/she is a Ukrainian or of Ukrainian descent.

Ethnic dance. The dance of a group of people who share a common history and a cultural heritage.

Folk dance. The dance of persons who enjoy a "smorgasbord of ethic styles and music" along with the sociable aspects of dancing (Crum, 27 February 1982). The participants do not share a common history or a cultural heritage.

Participants. With the exception of leaders, those persons associated with Ukrainian dancing in a particular Ukrainian community who were selected randomly, contacted by mail, and phoned to solicit their agreement to answer a series of questions about dance.

1. Senior dance performers. Members of the most advanced dance performing group in the dance community.

2. Junior dance performers. Members of a dance community who were in their teens and who had yet to reach the level of performance established by senior dance performers.

3. Parents. Mother or father of a child in the Ukrainian dance community.

4. Leaders. Members of a Ukrainian community or instructors in a Ukrainian community's dance program who were contacted for permission to enter into their community, or simply for their perspective on Ukrainian dance. All these persons also answered the questionnaire and were interviewed whenever possible.

Performance form of Ukrainian dance. Dances that are choreographed to be performed on stage by younger rather than older dancers (usually those under 30 years of age), as opposed to dances that could be seen on occasions of recreational dancing in which anyone of any age might engage in a two-step or a polka and even versions or parts of a staged Ukrainian dance.

Ukrainian community. A group of people of Ukrainian upbringing or having Ukrainians as ancestors who see themselves as having a common history, and who share symbols, legends, and attitudes toward events, both past and present, that are not typical or characteristic of other people; the conscious understanding in a community of ". . . a different set of obligations and rights when acting toward those perceived as part of 'our' community . . ." (Gusfield, 1975, pp. 34-35), as opposed to the view toward outsiders.

1. The AUUC Ukrainian community. A group of people who emigrated or have family members who emigrated to Canada prior to World War II, who tend to support the concept of a Soviet Ukraine, who have no church affiliation, who have a youth organization (Kameniar Teens), who offer Ukrainian dance classes. It is known that the community does not offer Ukrainian educational courses, but students have access to the Ukrainian bilingual offering in the Edmonton school system.

2. The SUM Ukrainian community. A group of people who emigrated or who have family members who emigrated to Canada after World War II, who tend to support the concept of a non-Soviet Ukraine, who are not officially connected to any church (V. Churchman, 18 June 1985), but their members are generally thought to be

Ukrainian Catholics, who have a youth organization, and who offer Ukrainian dance classes. Students have access to the Ukrainian bilingual offering in the Edmonton school system, and the 2-year Ukrainian education course, *Kursy Ukraïnoznavstva* (see below), is strongly suspected to be mandatory for SUM youth (A. Hornjatkevyč, 12 May 1987).

3. A Ukrainian church community. A group of people who emigrated or who have family members who emigrated to Canada prior to World War II, who tend to support the concept of a non-Soviet Ukraine, who have a Ukrainian Catholic or Orthodox Church affiliation, who have youth organizations (designated by the letters UCY for Ukrainian Catholic youth and SUMK for Ukrainian Orthodox youth), and who offer Ukrainian dance classes. At one time, Ukrainian Catholic and Orthodox Churches offered elementary school education known as *Ridni Shkoly* (native schools). The language of instruction in native schools was Ukrainian or English depending on the wishes of a community. Nowadays, the educational service provided by the native schools has been replaced largely but not entirely by the bilingual school system in Edmonton. Students in this community have access to this Ukrainian bilingual offering. A second level of Ukrainian education is *Kursy Ukraïnoznavstva* (Ukrainian Course), a two year instructional program for older students conducted in Ukrainian. Because an Orthodox Church community will have all four generations of descendants, some of whom will not be able to speak Ukrainian fluently, the course is not mandatory for young people in SUMK (A. Hornjatkevyč, 12 May 1987).

4. A UNF community. A group of people who emigrated or whose family members emigrated to Canada prior to World War II, who tend to support the concept of a non-Soviet Ukraine, who have no church affiliation, who have a youth organization (UNYF), and who offer Ukrainian dance classes. Students have access to the Ukrainian bilingual offering in the Edmonton school system. In Edmonton, the UNF community does not offer Ukrainian educational courses. Their youth could participate in a Ukrainian Course, but participation would not be mandatory because their situation would be similar to that of the Ukrainian Orthodox Church communities--not all would be able to speak the language.

Ukrainian dance. At its most professional level in Canada, it has been a choreographed dance presentation designed to be viewed by an audience and artistically reflective of the Ukrainian character and experiences, primarily in the fatherland. At its most introductory level, it is the fundamental movements inherent in the ethnic form which are taught to children.

Ukrainian dance community. A community which consists of parents of dancers who participate in Ukrainian dance classes, dancers, instructors who teach dancers, and administrators who organize Ukrainian dance classes at a building or hall which is representative of a particular Ukrainian community.

1. The AUUC dance community. The persons who are associated with Ukrainian dance at the Association of United Ukrainian Canadians School of Folk Dance and Music which is located in the Ukrainian Centre (AUUC), Edmonton, Alberta. If dancers in the AUUC dance community wished to attempt to dance at a higher level, it was thought that they would not attempt to audition with either Shumka or Cheremosh Ukrainian dance companies.

2. The SUM dance community. The persons who are associated with Ukrainian dance at the Ukrainian Youth Association School of Dancing which is located in the Ukrainian Youth Unity Centre, Edmonton, Alberta. If dancers in the SUM dance community wished to dance at a higher level, it was thought that they would lean towards auditioning with the Shumka Ukrainian dance company.

3. A Ukrainian church dance community. The persons who are associated with Ukrainian dance at a Ukrainian Catholic Church or a Ukrainian Orthodox Church in Edmonton, Alberta. If dancers in a Ukrainian Catholic Church dance community wished to attempt to dance at a higher level, it was thought that they would lean towards auditioning with the Cheremosh Ukrainian dance company. If dancers in a Ukrainian Orthodox Church dance community wished to attempt to dance at a higher level, they were thought to lean towards auditioning with the Shumka Ukrainian dance company.

4. A UNF dance community. The persons associated with Ukrainian dance at the Ukrainian National Federation School of Ukrainian Dance located in the Ukrainian National Federation Hall in Edmonton, Alberta. If dancers in the Ukrainian National Federation dance community wished to attempt to dance at a higher level, they were thought to lean towards auditioning with the Cheremosh Ukrainian dance company.

Ukrainian dance heritage. The dance experience transmissible to Canadians of Ukrainian descent as a birthright; may range from instruction in steps and patterns (dances) to material that is related to the actual activity. Related material might include folklore, stories of bravery, tales of glory; might be drawn from history, geography, cosmic mythology, the ancestors, national heroes; attention could focus on the significance of certain symbols and gestures--a bird, or the use of the braid in a dancer's hair. Teaching dance steps and patterns plus related material would constitute a Total Dance Heritage.

Ukrainian nationalist. A person who favors the return of Ukraine to a state of independence.

Variable. The characteristic or attribute of a person that varies (takes on different values) within the population under study.

1. Dependent variable. The outcome variable of interest; the variable that is hypothesized to depend on or to be caused by another variable (Polit & Hungler, 1983, p. 613). Labovitz & Hagedorn (1981, p. 145) defined it as the effect caused by the independent variable; also the variable one is trying to explain. In this study, the dependent variables are those factors that the researcher is studying, the focus of the study--exclusivity, background content, a political dimension, and the value of Ukrainian dance. They are defined as follows:

   a. Exclusivity. A desire to keep Ukrainian dance exclusively for those of Ukrainian ancestry.
   b. Background Content. The material in a Ukrainian dance lesson that takes the instructional experience beyond the teaching of physical skills.
   c. Political Dimension. A political focus regarding the status of Ukraine in Ukrainian dance or Ukrainian dance instruction.
   d. Value. The reasons Canadians of Ukrainian descent give for participating in Ukrainian dance. Values can be defined as deeply held beliefs that drive people toward certain types of action.

2. Independent variable. The variable that is believed to cause or influence change in the dependent variable. In experimental research, the independent variable is the variable that is manipulated (Polit & Hungler, 1983, p. 615). It is also defined as the causal or explanatory variable that occurs, or is assumed to occur, before the dependent variable (Labovitz & Hagedorn, 1981, p. 146). In this study, the independent variables are those factors which could influence one's attitudes toward a component of Ukrainian dance that is being studied.

Within each independent variable are groups of things (categories) one wants to compare.

   a. Generation. Generation is defined as single step in natural descent.
      1) Immigrant generation. Native Ukrainians who emigrated to Canada.

2) First generation Canadian-born. Canadians of Ukrainian descent who have at least one parent who was an immigrant generation Ukrainian.
3) Second generation Canadian-born. Canadians of Ukrainian descent who have at least one grandparent who was an immigrant generation Ukrainian.
4) Third, fourth generation Canadian-born. Canadians of Ukrainian descent who are removed by three, or four, "steps" from the first Ukrainian in their family to emigrate to Canada.

b. Arrival in Canada. The time period when members of a Ukrainian family first arrived in Canada from Ukraine. These are also known as "waves" (to designate large numbers of Ukrainian immigrants) and a "trickle" (to designate much smaller numbers of Ukrainian immigrants).
   1) Wave #1. The immigration prior to World War I (prior to 1914).
   2) Wave #2. The immigration between the two World Wars (between 1918 and 1939).
   3) Wave #3. The immigration after World War II to 1965.
   4) A "trickle." The immigration after 1965.

c. Dance community. Those associated with Ukrainian dance, taught in a building or hall that represents a particular Ukrainian community
   1) AUUC dance community,
   2) SUM dance community,
   3) a Ukrainian church dance community, and
   4) UNF dance community

d. Political inclination. The tendency to support a non-Soviet Ukraine, or a Soviet Ukraine, or neither of these tendencies.

e. Church affiliation. Membership in a Ukrainian Catholic Church, or a Ukrainian Orthodox Church, or a non-Ukrainian church, or not any of these.

f. Canadian Ukrainian identification. The identity that participants in the study chose for themselves based on the following definitions:
   1) CANADIAN. I am totally Canadian and I choose to disregard my Ukrainian roots.

2) CANADIAN Ukrainian. I am more Canadian than Ukrainian in my interests and outlook. I have some concern and/or interest regarding my Ukrainian roots.
3) CANADIAN UKRAINIAN. I have equal concern for and/or interest in my Canadian and Ukrainian heritage. Both cultures are equally valid in my life, but I choose to call myself a *Canadian Ukrainian* rather than a Ukrainian Canadian.
4) UKRAINIAN CANADIAN. I have equal concern for and/or interest in my Ukrainian and Canadian heritage. Both cultures are equally valid in my life, but I choose to call myself a *Ukrainian Canadian* rather than a Canadian Ukrainian.
5) UKRAINIAN Canadian. I am more Ukrainian than Canadian in my interests and outlook. I have less concern and/or interest with my role as a Canadian.
6) UKRAINIAN. I am totally Ukrainian and I choose to view Canada only as a base from which I can focus on Ukraine.

g. Ukrainian Youth Organization. An affiliate of a parent organization in a Ukrainian community. It can have Catholic, Nationalist, Orthodox, Socialist, or Third Wave organizational ties. "Call letters" usually designate how they are known. The exception is the AUUC Youth Organization. They are known as the Kameniar Teens. The groups include:
1) UCY (Catholic),
2) UNYF (Second wave),
3) SUMK (Orthodox),
4) SUM, Plast, ODUM (Third wave), and the
5) Kameniar Teens (AUUC)

## Limitations

Some limitations of the study include the following:

1. Because the researcher was not a Canadian of Ukrainian descent, study subjects, i.e., those who were involved with Ukrainian dance (senior and junior dancers, parents of young dancers, instructors) and leaders in a particular Ukrainian community might have hesitated to share their attitudes regarding Ukrainian dance with an outsider.

2. Dance instructors might have felt threatened by the questions concerning content, in particular, and might have attempted to conceal certain factual information relative to their dance classes.

3. Parents of children who danced might not have had the opportunity to engage in the instructional process and might have been unwilling to reveal how little they actually knew or thought they knew regarding Ukrainian dance.

4. The researcher might have been overly cautious about offending participants, particularly in regard to political questions.

5. The researcher's lack of skill in reading the Ukrainian language precluded access to Ukrainian literature.

6. Because the researcher was unable to converse in the Ukrainian language, the benefit of speaking to some older members of a community was lost.

7. Cause and effect would be impossible to establish with any certainty.

## Delimitations

Five delimitations were noted in the study.

1. A pilot study had to take place in Calgary, Alberta, whereas, the major part of the research took place in Edmonton, Alberta.

2. Senior and junior dance participants were Canadians of Ukrainian descent. Information gathered from dancers of other ethnic origins was ignored.

3. The original design called for participants to be drawn from four centers of Ukrainian dance instruction which existed in the Edmonton Ukrainian organized community (the AUUC, a Ukrainian church, SUM, and UNF) but participants were drawn from only the first three dance communities mentioned. The intent was to eliminate participants from classes of Ukrainian dance which took place in school buildings, community league facilities, and private dance studios, plus those operated by independent dance companies such as Shumka.

4. The sample of the population in each of the three dance communities was delimited to a maximum of 10 dancers in a senior performing group, 10 dancers in a junior performing group, 10 parents whose children were in a dance class of 10-to-12-year olds, and 4 leaders from either the dance community or the organized Ukrainian community.

5. The study dealt with attitudes toward Ukrainian dance but did not dwell on Ukrainian costumes or music.

## Need for the Study

Canada is a multi-cultural country in which it is considered entirely appropriate to exhibit aspects of one's ethnocultural heritage. Thus, a familiar sight for many Canadians is that of Canadian Ukrainian dance performing companies engaged in colorful displays of energy, enthusiasm, and technique. Such displays are polished demonstrations performed by a select few. Unfortunately, not all can rise to the dance level of a semi-professional. Nonetheless, many thousands of young persons could inherit a Ukrainian dance heritage through their exposure to it and through group identification.

Introduction to a Ukrainian dance heritage usually occurs during childhood, initiated by parents who enroll a child or children in Ukrainian dance classes. The classes are taught by persons who communicate what they think ought to be presented in a series of lessons.

There is no problem if there is a consensus among those who value the dance heritage content--if there is a tacit understanding regarding what is considered appropriate or inappropriate content, satisfactory or unsatisfactory material, a bare-bones heritage or a heritage that is full and complete. If there is not some kind of understanding in the Ukrainian community in Canada; if there is little communication between parent, instructor, and anyone else who is concerned about Ukrainian heritage transmission regarding what is thought to be important in a Ukrainian dance heritage, some components may simply disappear from the experience.

What is a Ukrainian dance heritage? Is it an introduction to steps and patterns of dance to music? Is it a concert wherein parents are able to see their child perform Ukrainian dances? What material/information is introduced between enrollment and the final year-end concert? Are Canadians of Ukrainian descent satisfied with the dance heritage that is transmitted? Does anything in particular influence what they think should be transmitted? Who do they want to teach the heritage? Who do they think is eligible to receive the heritage? Questions such as these must be asked of Canadians of Ukrainian descent because there appears to be little in the English language literature on this subject.

Perhaps it is time that information regarding a Ukrainian dance heritage was forthcoming, particularly if the results of this investigation indicate a direction that Canadians of Ukrainian descent wish to continue or to counteract. The results of this study will be made available to those Ukrainian communities participating in the research so they are apprised of attitudes regarding *svoï* (their own) Ukrainian dance heritage. Any decisions resulting from the information will be those of a Ukrainian community working

in its own best interest.

## Organization of the Thesis

An historical review of Ukrainians and their dance in Canada is developed in Chapter 2.

Chapter 3 provides an examination of the four factors which emerged relative to the performance form of Ukrainian dance.

Chapter 4 contains the research design and methodology, dealing first with the pilot study and then the main study.

The results of the study and discussion are presented in Chapter 5.

Chapter 6 contains the study summary, conclusions, and recommendations.

## Chapter 2

# HISTORICAL REVIEW OF UKRAINIANS AND THEIR DANCE IN CANADA

To form a true picture of Ukrainian dance, it was necessary to seek out information regarding the function of Ukrainian dance in its country of origin, why it had been transferred to Canada, and what changes might have transpired over the years since its arrival on Canada's shores. A review of the history of those Ukrainian people who migrated to Canada and brought their dance with them was begun. Who were the forebearers of such exciting dances?

## Earliest Ukrainian Migration to Canada

Between 1896 and the outbreak of World War I in 1914, approximately 170,000 Ukrainians migrated to Canada from their homelands which were primarily in Galicia and Bukovyna. Several important factors contributed to this mass movement. One significant "push" factor can be attributed to the inequalities that existed within Ukraine between semi-literate peasants and the Polish landlords who governed them. The landlords had an abundance of food and land; the peasants were not as fortunate. The peasant class had worked the soil all of their lives, and often had ". . . little to show but a permanently bent back, gnarled hands, broken health, and a load of debt in return for years of unremitting toil" (Vowles, 1939, pp. 26-28). Furthermore, peasant lands, which had been sufficient at an earlier time to provide for the needs of a family, had long since ceased to be adequate for families which were increasing in size. Woycenko (1968) described further incentives to leave Ukraine:

> It may be said that poverty, hunger for land, lack of political freedom, no opportunities for education and self-advancement, social restrictions, and personal problems had contributed to the mass exodus overseas. (p. 11)

Clearly there were "push" factors, personal motivating forces, sufficient to cause many Ukrainians to seek a new land which offered greater opportunities for them and their families. Tl ese "push" factors did not exist in isolation.

Two "pull" factors encouraged emigration to Canada. One inducement came in the form of a report that Canada had unpeopled spaces in abundance in addition to a soil suitable for the growing of crops. This testimony came from Dr. Osyp Oleskiv (in Piniuta, 1981, pp. 20-21), a soil expert from the University of Lviv in Western Ukraine, who travelled to Canada in 1895 to assess Canada's potential as a homeland for people from Ukraine. Oleskiv was able to offer valuable information to interested Ukrainians concerning the methods by which one acquired a homestead plus details about the harvesting and marketing of crops, as well as practical advice such as the types of food and clothing migrants should take for the journey to Canada.

The second "pull" factor that drew Ukrainians was initiated by a member of the Canadian government. Canada wished to populate its western territories, but some British immigrants had proven to be unsatisfactory "sod-busters." Clifford Sifton, a cabinet member of the Laurier Liberal government of 1896, believed that he knew of a people better suited to the task of farming the land. He proposed that sturdy Ukrainian farmers be encouraged to immigrate to Canada. Approval was granted and Sifton proceeded to advertise in Europe with pamphlets and maps published in several languages. He offered a monetary incentive to agents of the North Atlantic Trading Company for every Ukrainian immigrant they brought to Canada: ". . . a bounty of five dollars for each head of a family; and two dollars for each individual member" (Lysenko, 1947, pp. 29-33).

While many Ukrainians accepted the opportunity to begin afresh, none could foresee the hardships of the actual journey nor those problems which would beset them when they reached their final destination. Upon arrival in Canada, ship-weary Ukrainian travellers were transported by the trainload into a prairie wilderness. Few were prepared for the vastness of the land, the severity of prairie winters, the range of equipment required to break and clear virgin ground, or for the tremendous drain on personal energy. Amazingly, many survived and stayed, taking root and attracting others of their kind who subsequently settled on homesteads nearby. Thus, small pockets of people with similar ". . . bonds of dialect, costume, tradition, and even close family relationship . . ." were formed (Lysenko, 1947, p. 111). Eventually, these small communities grew until Ukrainian block settlements extended from southeastern Manitoba through Saskatchewan to east central Alberta.

## Dance of the People of Ukraine

The dance of the people of Ukraine originated in the pre-Christian era as part of the rituals performed by the ancients. These first peoples had an all-encompassing clan concept based on the belief that their group consisted of the living, the ancestors (the dead), and the unborn. They also believed that all members of a clan participated in the daily activities and festivities of a particular season from the moment of their arrival to their death. Particular attention was paid to inviting the ancestors, and equal care was taken to ensure that the ancestors returned to the "clan's place." Dance was one medium through which the living community welcomed the ancestors. The embodiment of the ancestors was produced by means of masked community members (Kubijovyč, 1963, pp. 351-360).

When Christianity was established in Ukraine in A.D. 1000, the church tried to eliminate all pagan practices. Although its roots were tied to pagan beliefs, the practice of dancing survived. Dancing had been associated with times of seasonal importance for pagan people, but subsequently it became an accepted practice that dances were linked to special days in the church calendar. Thus, dances in the winter season became part of Christmas and were associated with the visits of carolers to village homes; dance in a carnival-like atmosphere occurred just prior to the Lenten fast; *Khorovody*, originally designed to welcome spring, were performed in churchyards during Easter week, and seven weeks later dance had a place on Whitsuntide. The Feast of Kupalo at which the pagans had danced to mark the growth of vegetation and the beginning of the harvest season became the Feast of the Nativity of St. John the Baptist (Kubijovyč, 1963, pp. 332-330). Today, the Saint's Day may be referred to as the day of Ivan (John) Kupalo.

Kostash (1980) has provided an important description of dancing in Ukraine in All of Baba's Children:

> Dancing in the old country had been an uncomplicated affair. After church on Sundays, the young unmarried people would collect in an open space, someone would bring a violin and a zither, and everyone would jump and whirl around in the very basic steps of the polka and reel--there would always be some young man showing off with exaggerated kicks and leaps--that didn't take much practice or ingenuity to learn. For special occasions, more ceremonial dances would be performed by those who knew how to do them properly; dances illustrating the gathering of the harvest, flirtation and courtship, the exultation of the shepherd and the sword dances, Cossack boasts. (p. 180)

The first impression is one of dancing that occurs spontaneously in a casual atmosphere, and the second, one of dancing that was more skillful, that was "performed", whose

subject matter might have been about a particular seasonal, occupational, or historical event or occasion.

With some knowledge in mind regarding the dancing of people in Ukraine, one can consider the type of dancing that the first Ukrainian immigrants would do in Canada. According to Dick Crum (1961, pp. 5-14), early Ukrainian dance in Canada was not unlike that which had been danced in Ukraine. The dances had an element of improvisation, but the dancers ". . . improvised only within the framework of time-honored, traditional steps and attitudes" (Pritz, 1981, p. 14). One might speculate that these dances were done on Canadian soil when actual survival was not an immediate and pressing concern and when Ukrainian homesteaders had the time and the need to socialize and to participate in familiar patterns of group life.

Some of the once-familiar patterns of living that had served the Ukrainian in the old country gradually disappeared in Canada. When elderly Ukrainians died, some practices faded or did not retain the same significant meaning (Kostash, 1980, pp. 177-178). Change was inevitable, but it was given impetus by a second emigration "wave" of Ukrainians into Canada following a failed attempt to establish an independent Ukrainian Republic.

## Second Ukrainian Migration to Canada and Formation of Organizational Structures

A short discussion of historical events in Ukraine at the time of World War I may facilitate an understanding of the reason for a second wave of emigrants from Ukraine. Prior to World War I, the largest part of Ukraine was in the Russian Empire. Territories in western Ukraine (Galicia and Bukovyna) were part of the Austrian Empire. During World War I, the fighting on the Eastern front was waged between the Russians and Austria-Hungary with Ukraine literally and figuratively in the middle. When the Bolshevik Revolution occurred in Russia in November, 1917, and the Russian Empire collapsed, Ukrainian leaders sought to create an "independent, free and sovereign state of the Ukrainian people" (Kubijovyč, 1963, p. 743). On January 22, 1918, the Ukrainian National Republic, which embraced central and eastern parts of Ukraine, was proclaimed. In October of the same year, the Austro-Hungarian Empire fell, and Ukrainians in western territories created the West Ukrainian National Republic. The following year a union of the Ukrainian National Republic with the Western Ukrainian Republic creating "one Great Ukraine" was announced, but this plan could not be carried out because both republics

were at war, the one republic with the Bolsheviks, the other with the Poles. At war's end, Eastern Ukraine had suffered defeat at the hands of Bolshevik forces, and western Ukraine was occupied by Polish forces (Simpson, 1941, pp. 11-15). The years 1920 and 1923 marked the end of the Ukrainian National Republic and the Western Ukrainian Republic, respectively. This outcome of the war was sufficient reason for many Ukrainians to emigrate.

From that point until the beginning of World War II, approximately 68,000 Ukrainians emigrated to Canada. These newcomers had a much clearer idea of "Ukraine" than the predominantly agricultural peasants who had arrived in Canada prior to World War I. Woycenko (1968) elaborated:

> Many were either veterans of Ukrainian armies who fought in World War I, or active members of an underground ideological-revolutionary movement . . . later known as the Organization of Ukrainian Nationalists--OUN . . . . (p. 198)

In contrast, the horizons of the first emigrants had extended only as far as the outskirts of their village in Ukraine--a link to territory beyond that "conceivable" distance was almost meaningless.

The new arrivals were eager for the re-establishment of an independent, "free" Ukraine. In the meantime, many perceived their *raison d'être* was to raise the level of nationalistic support and commitment to the "cause" among Canada's Ukrainians. The reaction of Ukrainian Catholic and Orthodox ecclesiastical communities in Canada was not entirely supportive; so, in 1932 the Ukrainian Nationalists established a secular organizational structure, the Ukrainian National Federation, for the promotion of their own ideas regarding support for Ukraine. UNF youth were organized into the Ukrainian National Youth Federation (UNYF).

The organization of youth appears to be a common procedure in the Ukrainian community. The Ukrainian Catholic Church organized its youth into the Ukrainian Catholic Youth (UCY); the Ukrainian Greek Orthodox Church organized their youth into the Canadian Ukrainian Youth Association (SUMK).

Although the Nationalists and the two churches differed over a fundamental ideological principle, all three Ukrainian organizations in Canada were undeniably pro-Ukraine--they favored the return of Ukraine to a state of independence. There were other Ukrainians, however, who did not support this idea at all. They supported a vastly different concept of what they perceived was in the best interests of Ukraine. These persons were advocates of communism and had their own organization.

Prior to World War I, ". . . Ukrainian Socialists in Canada supported a branch of [the] Canadian Socialist-Democratic Party . . ." (Marunchak, 1970, p. 225). In 1918, the year following the Russian Revolution, this organization was banned in Canada, but in 1919, it re-surfaced as the Ukrainian Labour-Farmer Temple Association, a pro-Soviet body which proceeded to speak for the rights of the laborer and the farmer in Canada. The message was two-fold: the laborer and the farmer needed higher wages, better working conditions, and better deals; and the rise of communism would benefit workers all over the world (Woycenko, 1968, pp. 194-195).

In the 1920s, the message was heeded, and many Ukrainians joined the organization. However, membership declined considerably in the 1930s with the arrival of reports that a famine in Ukraine had been initiated by a Kremlin policy of collectivization.

## Ukrainian Dance in Canada Between the Wars

The significance of the second wave of Ukrainian emigrants for the Ukrainian dance scene in Canada was immense. In the midst of this group of people there appeared a man, Vasyl Avramenko, who was an ardent advocate of Ukrainian national dances. He believed it was his mission to introduce Ukrainians in Canada to a Ukrainian dance heritage, and he exhorted all Ukrainian parents to fulfill their patriotic duty by immersing their children in the dances of their forefathers. Avramenko was prepared to teach children the dances that he had personally witnessed in Ukraine before 1921. He had a flair for teaching and a sense of the dramatic that excited his dance students:

> Avramenko would arrive at dance classes dressed in the manner of a Ukrainian kozak . . . . He would begin the class by relating how the kozaks used to improvise the hopak at the Zaporozhian Sich. He would fill the heads of his youthful students with tales of brave kozak deeds and kozak dances and when he could see he had captured their imaginations, he would himself go down into a prysiadka. Such a manner of teaching greatly inspired the youth; dancing the dances of the kozaks, students felt that they too were part of the land of their forefathers and of a mighty tradition of zaporozhian freedom. (Pritz, 1977, p. 163)

Avramenko appeared to have amazing reserves of energy and a sharp sense of purpose. Pritz (1984, p. 88) reported that in 1926-1927, Avramenko was responsible for 120 concerts. In the prairies, during August through December, 1927, Avramenko toured Manitoba and Saskatchewan with 11 concerts, and followed this with another tour--47 performances in 45 Ukrainian communities during a 70-day span. Nahachewsky (1983, p. 1) revealed that Avramenko established a dance school in Edmonton, Alberta in May

1927, and that members of the school performed their first concert in June, performed again in Vegreville in July, and subsequently in Edmonton on two separate occasions.

Although the authenticity of Avramenko's material has been questioned because he never revealed his source, there is no doubt that he provided the initial thrust toward the systematic teaching of a Ukrainian dance heritage in Canada. When he was lured to the United States in 1928, his assistants and students continued to impart Avramenko's dance teachings in Ukrainian labour temples, church halls, and *narodni domy* (people's homes). Avramenko steps, patterns, and choreographies became the standard for allteachers of Ukrainian dance, and his influence relative to staged presentations of Ukrainian dance in Canada lasted throughout the 1930s and for some time after World War II.

## Third Ukrainian Migration to Canada

At the start of World War II, Ukrainians found themselves in a situation of personal and group conflict. Some Ukrainians were supportive of Nazi Germany, perhaps because it was a military force which could possibly have liberated their beloved homeland from Soviet domination. Other Ukrainians, along with the Allied countries, wanted the forces of Nazi Germany to be defeated (Marunchak, 1970, p. 560). Eventually, the Nazi juggernaut was destroyed, the war ended, and the stage was set for the third influx of Ukrainians into Canada.

Basically, these potential immigrants were displaced persons (including civilians, former political prisoners, prisoners-of-war, and refugees) who had been rescued by the Allies (Kaye & Swyripa, 1982, p. 52) but refused to be repatriated to homelands occupied by the Soviets. Anthony Hlynka, Canadian Member of Parliament, toured the displaced persons' camps and attempted to voice the concerns of those Ukrainians who did not wish to be repatriated: (1) they despised dictatorships; (2) they wanted religious, personal, national, economic, and political freedom; (3) they felt that the Soviet secret police posed a serious threat to their lives; and (4) they understood that forcible repatriation guaranteed a direct trip to Siberia (Marunchak, 1970, pp. 561-562; Kaye & Swyripa, 1982, p. 53). "When in the process of forced repatriation, the displaced persons began to commit suicide rather than face new persecutions and tortures . . . forced repatriation was stopped" (Marunchak, 1970, p. 562), and the displaced people were given the choice of where they wanted to settle.

Many of those who chose to emigrate to Canada were skilled craftsmen,

professionals, intellectuals, or among the cultural elite. Marunchak (1970, p. 571) claimed that the total number of Ukrainian displaced persons who came to Canada in the period 1946-1961 exceeded 40,000. The newcomers were not particularly well received by the established Ukrainian community in Canada because they made disparaging comments about the Canadian orientation of the community. Nonetheless, some of their numbers joined existing UNF groups and added new blood to this particular organization. Other third-wave immigrants proceeded to establish new organizations for themselves and their youth. Their youth organizations included the Ukrainian Democratic Youth Association (ODUM), Ukrainian Youth Association--Plast (Scouts), and Ukrainian Youth Association of Canada (SUM).

## Ukrainian Dance in Canada During Post-War Years

Following World War II, Ukrainian dance flourished in Ukrainian National Federation halls. No particular attention has been drawn to an increase or a decrease of Ukrainian dance in youth organizations which were associated with the Ukrainian Catholic and Ukrainian Orthodox Churches in Canada. Presumably dance still occupied a place within their halls. The pro-communist Ukrainian Labour and Farmers' Temple Association (ULFTA), which had been banned in Canada during the war, re-emerged as the Association of United Ukrainian Canadians (AUUC). It, too, incorporated Ukrainian dance into its programs for youth. It appears quite possible that Ukrainian organizations representative of third-wave immigrants would offer Ukrainian dance to their youth as well, but their dance may have been somewhat different--a product devoid of Avramenko input.

In the early 1950s, Avramenko returned to Canada from the U.S.A. and tried to re-establish the enthusiasm he had once generated, but his days of influence were over. Canadian Ukrainian dance groups had grown weary of constantly repeating Avramenko choreographies. Neophyte choreographers were embarking on a path of creativity with interpretations of their own. Although these early endeavors were somewhat less than artistically pleasing and displayed a lack of knowledge of the Ukrainian culture, a new direction was established and a demand for new works was fostered (Pritz, 1981, p. 16).

## Ukrainian Migration and Ukrainian Dance in Canada Post-1950s

Ukrainian emigration to Canada has reached a virtual standstill, and the number of recent immigrants has been reduced to that of a mere trickle with only a few Ukrainian dissidents arriving on Canada's doorstep. In contrast to this inactivity, the Canadian Ukrainian dance scene has continued to evolve.

Significantly there has been a change in the reason for dancing. Dance groups of the 1950s were linked to parent organizations. They were imbued with social, cultural, and educational objectives--stage presentations were not of primary concern. However, dance ensembles of the 1960s viewed the performing aspect as first and foremost (Pritz, 1984, p. 89), and some ensembles would eventually exist independently of any organizational affiliation.

There have been changes in the Canadian Ukrainian dance product following Russian and Soviet Ukrainian cultural tours in the 1960s and 1970s. In 1958, 1961, 1965, and 1970, Igor Moiseyev toured North America with the State Academic Folk Dance Ensemble of the Soviet Union, and Pavlo Virsky brought the State Merited Dance Ensemble of Ukrainian SSR in 1962 and again in 1966. Both groups were highly acclaimed. Of interest is the fact that members of both groups were ballet-trained. In today's Ukrainian dance training regimens, ballet-training has become the by-word. Ballet has also had an effect on choreography within the Ukrainian dance sphere--a trend which has not met with universal support.

Some Ukrainians in Canada are displeased with the incorporation of ballet into a folk dance form. Wsevelod Isajiw (in Lupul, 1984) argued that:

> . . . there are people who deliberately apply a layer of so-called great culture to the elements or symbols of folk culture, simply to twist the latter and make it look more professional. A case in point is some of the earlier discussion on dance where some Soviet Ukrainian interpretation or choreography was criticized for vitiating the original symbol. In observing this, it has bothered me to see the meaning of the original dance symbolism destroyed by artificially injecting ballet . . . . To twist things around . . . just to make something look fancy is, in fact, an abuse of classical culture. (p. 172)

Finally, there have been changes relative to the types of Ukrainian dance instructors. Today, Canadian Ukrainian dance students gain access to Soviet instruction. Dancers have gone to Kiev, and dance instructors from Soviet Ukraine have conducted workshops in Fort Qu'Appelle, Saskatchewan. Originally, this exchange program was for

AUUC dancers only, but dancers from affiliations other than AUUC are accepted nowadays.

The foreign influences (above all, Russian) on dance may be worrisome to the anti-communist members of the Ukrainian community in Canada. The danger lies in the fact that a large segment of the Ukrainian dance community in Northern Alberta are third generation Canadian-born. This generation is not always aware of what "pure" Ukrainian dances look like, and consequently, they may not recognize the presence of any foreign elements incorporated into the dances.

## Summary

Ninety years have elapsed since the first Ukrainians arrived in Canada. During this time, the Ukrainian organized community in Canada has grown and the dance of the community has changed.

As noted earlier, church and socialist organizations were among the first Ukrainian organizations to exist in Canada, and nationalistic organizations were established during the second and the third immigration waves. The organized Ukrainian community in Canada has been and continues to be divided over a political issue regarding Ukraine, with one side favoring the independence of Ukraine, the other favoring the continued existence of a Soviet Ukraine. This divergence of ideology has had an impact on dance in the Ukrainian community.

Dance in the Ukrainian community in Canada functioned for first-wave Ukrainian immigrants as a social, recreational form. During the second migratory wave, Ukrainian dance in Canada moved beyond its original recreational function into a performance mode. This form of dance was introduced by Avramenko who encouraged parents to include their children in classes of instruction as a patriotic duty. Religious, socialistic, and nationalistic organizations incorporated this performance form of Ukrainian dance into their programs of activity for their youth.

## Chapter 3

## EXAMINATION OF THE EMERGING ISSUES

Four factors relative to the performance form of Ukrainian dance gradually emerged from a review of literature and through interviews and discussions with informants as well as scholars in the area. These were (1) exclusivity, (2) background content, (3) a political dimension, and (4) value. In order to determine the impact of these factors on Ukrainian dance, early interviews were conducted with some Ukrainians. The quotations in this chapter are from interviews which were conducted prior to the commencement of the study interviews. To ensure the anonymity of all persons interviewed, only the initials of individuals are reported. The development of thoughts and questions related to each factor is detailed below.

### Exclusivity in Ukrainian Dance

Initially personal participation in a recreational folk dance situation led to an observation. In the Edmonton International Folk Dance Club, over the course of a year, dances of many cultures were taught to club members. However, no instruction was given in dances representing the Ukrainian culture. This seemed peculiar in a city that was blessed with an abundance of persons who could trace their ancestry to Ukraine. Why did Ukrainian dances appear to be excluded from the folk dance repertoire of the Club? One possibility was that those to whom Ukrainian dance "belonged" were not interested in sharing their dance in a recreational dance situation with non-Ukrainians. Was this an overt decision process by Canadian Ukrainians in Edmonton to retain an exclusive domain over Ukrainian dance? This possibility prompted a focus on exclusivity.

Related questions regarding exclusivity centered around the process of cultural contact. When Ukrainian immigrants arrived in Canada, it was inevitable that Ukrainian and Anglo-Saxon cultures would come into contact. The result of this contact would be change in one or the other or both of the cultures. The Social Science Research Council (SSRC) in the journal, American Anthropologist (1954, pp. 974-976), has referred to the process of change that occurs following cultural contact as "acculturation." One outcome of such contact can be the assimilation of one group by another. That possibility is not a happy thought for any who are concerned with the preservation of a Ukrainian culture in

Canada. One individual of Ukrainian descent with whom the writer spoke said that "her blood ran cold" whenever she heard the word assimilation--that it raised in her mind the spectre of the Ukrainian culture being "swallowed up" by the dominant cultural group.

There are outcomes of group contact other than complete assimilation. The process of acculturation (and possible assimilation) can be affected by certain properties that a cultural system may possess. One of these properties is the presence of boundary-maintaining mechanisms. Boundary-maintaining mechanisms, in turn, have been defined by the SSRC as the ways in which a "system limits participation in the culture to a well-recognized in-group" (SSRC, 1954, p. 976). The Social Science Research Council states further that the process of change or acculturation is slowed when boundary-maintaining mechanisms are present. At this point, it was reasonable to discover whether boundary-maintaining mechanisms had ever existed in Ukrainian communities in Canada, and if so, what forms they might have taken.

It seems likely that such mechanisms were present in early settlements of Ukrainians in Canada, although not in connection with their material culture. Aspects of their material culture changed rather rapidly; for example, those preparing the ground for planting would be quick to respond to the advantages of such things as a new plow or the acquisition of a tractor. However, in their spiritual culture--in their Ukrainian folk rites and customs--change would occur at a much slower rate, if at all. As a consequence of their settlement in rural blocs, the newcomers habitually used their own language and customs and virtually isolated themselves from outside influences that might one day penetrate or erode their spiritual beliefs and practices. Thus, boundary maintenance existed in this area of their lives without conscious thought. Kaye and Swyripa (in Lupul, 1982) indicated that the process of acculturation was held in check in rural settlements.

> That the extensive Ukrainian rural blocs retarded "assimilation" or adaptation of Canadian societal norms cannot be denied, for they ensured that the Ukrainian immigrant's primary, and to a large extent secondary, relationships would be restricted to his ethnic group. (pp. 47-48)

Early Ukrainian communities were probably not cognizant of that period as one of comparative freedom from acculturation. Today, leaders in the Ukrainian community of Canada are aware of and concerned about the presence of changes due to acculturation. Driedger (in Petryshyn, 1980) reported that there is a concern, for example, regarding the survival of the Ukrainian language:

> Knowledge and use of the Ukrainian language declines fast with each succeeding generation. If language use is indeed the major means of retaining Ukrainian identity, then the future for urban Ukrainian identity looks bleak indeed. (p. 124)

Paul Yuzyk (in Lupul, 1982) portrayed a similar concern regarding diminished numbers in Ukrainian church congregations:

> The church and lay organizations have been dominated in the main by immigrant and older elements, which have generally resisted change. Alarmed by the withdrawal of the Canadian-born from the church, they have bemoaned the phenomenon but seldom entrusted that same Canadian element with leadership positions. A serious generation gap has emerged, filled with the anguished soul-searching of those sensitive to the many dilemmas created by the steady process of acculturation. (p. 168)

Certainly, those in the Ukrainian community in Canada who have concerns about language and religious assimilation have attempted to stem the tide. One could surmise with a degree of assuredness that preservation of other aspects of a Ukrainian heritage would also be important.

In considering Ukrainian cultural preservation, questions emerged as to where Ukrainian dance fit within a plan of cultural preservation and continuity. Had concern been expressed about a possible "swallowing up" of Ukrainian dance by a cultural mainstream? Were there many non-Ukrainians actively involved in Ukrainian dance? Was there a possibility of Ukrainian dance becoming anglicized in terms of numbers of non-Ukrainian participants? Did Ukrainians recognize this as a problem? Were they worried about the number of non-Ukrainians participating in their dance? Did they object to the entry of other than Ukrainians in classes of Ukrainian dance for this particular reason? Did Ukrainians attempt to keep participation in their dance exclusively/preferably for themselves? Had Ukrainians adopted measures (boundary-maintaining mechanisms) knowingly or otherwise which would limit the number of non-Ukrainian participants in their dance?

In an attempt to discover whether the idea of exclusivity was sound, two similar questions regarding exclusivity--"do people of a particular ethnic origin want to keep their dance exclusively theirs?" and, "is it possible that they might not want to share their dance?"--were addressed to several individuals including Dick Crum, an internationally recognized scholar, choreographer, and dance teacher of ethnic dance in California. Crum shared his insights as to the reasons why an ethnic dancer might hesitate to share openly the dances of his people with people who danced in a recreational context. He explained that in his experiences with ethnic communities, he had found that ethnics preferred to

dance with their own kind and that they felt somewhat annoyed if other than their own participated in their dances.

Crum felt that there was an understandable difference between an ethnic dancer who danced the dances of his people and country and a folkdancer who participated in the dances of many nationalities. He commented further:

> Folk dancers assume that the members of a given ethnic group are as interested in International folk dance as they are--and they aren't! . . . You simply cannot take for granted that your view of these people's dances is necessarily theirs--'those are our dances. What . . . is he doing in them?' (D.C., 27 February 1982)

Crum questioned why folk dancers expected ethnic dancers to share in a recreational folk dance situation. "Why do folk dancers assume that a Greek dancer, for example, will be happy doing a Swedish Hambo or will even be interested in going to an Armenian dance concert?" Why, indeed? To the researcher, this information strengthened the feeling that Ukrainians might want to exclude non-Ukrainians from participation in what was considered to be their rightful heritage.

Further support for the possible existence of a factor which could be labelled Ukrainian exclusivity seemed to exist. In discussing a possible reluctance of Ukrainians to share their Ukrainian dance, Manoly Lupul, former director of the Canadian Institute of Ukrainian Studies, said:

> . . . I think most ethno-cultural groups share more easily than do Ukrainians. From the beginning, he [the Ukrainian] has been interested in cultural survival because of political concerns . . . . Ukrainians are serious about their culture, serious about their whole involvement . . . . The dance is not just to amuse you. (M.L., 3 May, 1982)

Thus, it appeared that Ukrainians did not share all parts of their culture easily and that the dance of a Ukrainian had greater meaning to a Ukrainian than that of pure entertainment --dance was serious; there were "political concerns" (see also later in this chapter). It was assumed that a Ukrainian could feel that this kind of knowledge about serious involvement would have little meaning for a non-Ukrainian. This seemed, once again, to support the suggestion that a factor related to exclusivity in Ukrainian dancing circles existed.

Finally, a former Ukrainian dance company director was asked if a non-white person would be accepted in a Ukrainian dance performing group, and the reply was that it would depend on the "whiteness" of the non-white's skin color. This indication of exclusivity was totally refuted by another Ukrainian:

> That's malarky. I think that's just totally ridiculous. The more people that know about the Ukrainians and their culture and their language, the better chance we have of surviving. If we kept locked up in our little closet, we would never have made it to the point where we are today. Edmonton would never have bilingual schools [English and Ukrainian] if we would have not allowed other people to come in. (I.C., 1 June 1983)

With this revelation of contrasting opinions among Canadians of Ukrainian descent regarding the desirability of non-Ukrainians in Ukrainian dance, a decision was taken to examine the concept of exclusivity in Ukrainian dance.

## Background Content in Ukrainian Dance

The researcher's first observation of students in Ukrainian dance class occurred at an Edmonton bilingual elementary school. In the Ukrainian dance session, the youngsters referred to Ukrainian dance steps by their Ukrainian name and could demonstrate the steps with skill. Questions which arose following the class centered around the apparent absence of background information. As a teacher of folk dance, the researcher was aware of the value of information regarding a particular folk dance. Who originally participated in the dance? Why and where was the dance performed? What else is known about the dance which might spark an interest in those who are about to do the dance?

At issue was whether or not background information was part of the Ukrainian dance instructional process. Did students receive background information along with their dance training? Did an experience in a Ukrainian dance class include information beyond the specifics of the execution of steps and patterns? Was anything included in a lesson that would give dancers a conscious identity with their past, a link to their origins, a pride in their ancestral roots?

Before queries could be made concerning the inclusion of background material in a dance lesson, a more fundamental question had to be researched: "Was background information accessible/available?" Was there information obtainable that could perhaps give breadth and depth to a Ukrainian dance experience and could make the heritage more compiete? To discover more about Ukraine, its people, their culture and their life in Canada (material that might be appropriate as background for dance), a search was undertaken of English language literature sources for possible background material.

One book that fascinated the researcher with accounts of dances and dancing in Canada and Ukraine was Men in Sheepskin Coats: A Study in Assimilation. This is a social history of Ukrainians in Canada by Vera Lysenko (1947, pp. 166-191) and there is

information regarding Kobzars, ancient music festivals, Cossacks, dances, folk lore, and fairy tales. Lysenko also presents information relative to a Ukrainian wedding and to the existence of railway workers doing Hutsul dances after a day's work on the railway gangs in Canada . Unfortunately, the book is out of print and is available only in libraries.

Another book, Shadows of Forgotten Ancestors, by Mykhailo Kotsiubynsky (1981) provided the researcher with insights into Hutsul customs. This novel is set in the Hutsul region of the Carpathian mountains in Western Ukraine. The main character in the novel is Ivan, and the story focuses on his birth, his love for Marichka, and his death which is portrayed as being influenced by mountain devils. While the story is interesting, it is the notes throughout the tale that are even more significant to an understanding of Hutsul myths and pagan superstitions that permeated the lives of the mountain people. Although these practices and thoughts of Western Ukrainians no longer exist, it was thought that the notes could provide fascinating and important background information. There is a marvellous presentation of the purpose of dance during a funeral.

"Ukrainian Dance: An Ethnographic Survey of Its Origins and Development" by Audrey Melnychuk (1975) was valuable, particularly in the chapters on culture and on dance, and Ukraine: A Concise Encyclopaedia, edited by Volodymyr Kubijovyč (1963), presented vital information concerning the habits and actions of people of Ukraine in the section entitled, "The Spiritual Culture of The People."

Sons of the Soil by Illia Kiriak (1959) is a novel about the lives of four Ukrainian families who emigrated to Canada as part of the first wave of farmer-settlers at the turn of the century. The story reveals problems that were encountered, traditions that were maintained, adaptations that were made to old country ways, and changing roles and expectations of parents and children. Information was also available concerning weddings, funerals, Christmas celebrations and practices, and eating customs.

The conclusion reached was that English language background material was available and that more material was undoubtedly available in the Ukrainian language. Availability and use, however, were not one and the same. Nonetheless, the question, "was this kind of information part of the Ukrainian dance experience?" could justifiably be asked.

Further questions regarding the value of background material began to surface. Did anyone of Ukrainian descent think this kind of content should exist in a dance class or that recipients of a Ukrainian dance heritage would benefit from the transmission of this kind of information? If the inclusion of background information was not the established

practice, would any parent or Ukrainian dancer want it to be presented as part of a dance heritage?

Two persons of Ukrainian descent advised the writer that instruction in other than steps and patterns would not be found in Ukrainian dance classes. Despite this, a decision was made to look into the presence or absence of background content in a Ukrainian dance instructional situation.

## A Political Dimension in Ukrainian Dance

During preliminary contacts with members of the Ukrainian community, a distinct political dimension known as "nationalism" was encountered. With respect to nationalism in the Ukrainian community, Dr. Manoly Lupul, then head of the Canadian Institute for Ukrainian Studies at the University of Alberta, had this to say: ". . . It's there when you start to look at meaning. If you miss that part, if you don't attempt to get at some of that somehow, you won't really understand what's going on" (3 May 1982).

It was learned, in essence, that Ukrainian nationalists favored a Ukraine that was independent of Soviet rule. What was initially intriguing was the fact that the strong nationalist feelings regarding the presence of the Soviets in the Ukraine had existed for what seemed like a long time--almost 70 years. Later, it was understood that there were degrees of intensity regarding those feelings, and that one could earnestly believe in the "independence" of Ukraine, yet completely disagree with any idea of travelling to Ukraine to contribute to the goal of "freeing" Ukraine and its people from the Soviets.

> Our [Orthodox] families are not going to drop everything here, pick up a rifle, and march to the Ukraine and liberate it. That is nonsense. But on the other hand, we <u>are</u> going to make sure that that flag is raised at City Hall every January 22, we <u>are</u> going to make sure that everybody finds out about the famine, we are going to make sure that certain holidays are upheld and that we attend political demonstrations, whatever. Absolutely! We support these things, but within the framework of a Canadian democracy and as Canadians concerned about civil rights in a foreign land that we happen to have ties to. (H.M., 1983)

Questions related to nationalism and dance continued to emerge and to demand examination. Would those who were ardent Ukrainian nationalists, who felt stronger than other Ukrainians in Canada about an independent Ukraine, who were interested in what Ukraine could be again, be concerned about the transmission of a Ukrainian heritage to young Canadians of Ukrainian descent? Would these people be <u>more</u> concerned about

transmission than those who did not feel as strongly about an independent Ukraine? Would they also have strong opinions regarding the content of dance lessons, the value of Ukrainian dance, participation in Ukrainian dance?

It was clear that not every Canadian of Ukrainian descent was a nationalist. Did those Ukrainians in Canada who were uninterested/unconcerned regarding the political status of Ukraine or who possessed positive feelings regarding the Soviet presence in Ukraine have different thoughts and feelings about Ukrainian dance? Did a political dimension regarding the Ukraine extend into the realm of Ukrainian dance? Was there some link between the Ukrainian dance community and political feelings regarding Ukraine?

Comments from some informants of Ukrainian descent prior to the actual study seemed to support a link between dance and politics. For example, when the writer was a member of a Ukrainian language class, a classmate, the mother of a child of Ukrainian descent, had said that she had taken her daughter out of a Ukrainian dance class because there had been too much political talk going on. Was this, then, an indication that dance lessons contained some kind of political input as well as instruction in the dance program? On a second occasion, an interview with a Ukrainian dancer of university age revealed that she had not attended a dance concert sponsored by pro-Soviet Canadians. Her parents had not wanted her to attend because "even though it is Ukrainian dancing, it's still supporting the communists" (L.H., September 1982). Was this a rejection of Soviet dance or was this an automatic rejection of anything associated with the Soviets? Finally, during an early interview, a young male dancer had expressed his opinion regarding the nature of Soviet Ukrainian dance in the following way:

> Soviet dance is political, that's all there is to it. They are not doing it for the love of Ukrainian people, that's guaranteed. It's entirely a political maneuver . . . the whole idea . . . is in terms of propaganda. (D.H., 16 June 1982)

The question remained that if Soviet Ukrainian dance was political, was the dance of Ukrainians in Canada also political? Further questions regarding the transmission of political thoughts were considered. Were Ukrainian youth given a formal political education? Was the political education of young Canadian-born Ukrainians considered to be an important part of their Ukrainian heritage? Was a political education thought to be more important than a dance exposure? It was speculated that groups of young folk could be and probably were guided towards the parent organization's distinctive thinking regarding the future of Ukraine and what role Ukrainians should assume with regard to the

present or future of the homeland. Members of Ukrainian Orthodox churches, Ukrainian Catholic churches, nationalist organizations, and socialist organizations all had ideas on the subject and it was assumed that all would be anxious to instill their views in youthful minds.

The speculation regarding the political instruction of Canadian-born Ukrainian youth appeared to have a solid foundation. Marunchak (1970, p. 600), in The Ukrainian Canadians, wrote that youth organizations connected with the third wave of Ukrainian emigrants to Canada (specifically ODUM, SUM, and Plast) were politically aware of "the prevailing system in Ukraine." In addition, Marunchak revealed that ODUM, a Ukrainian organization in Eastern Canada, "devotes its time to formulate political thinking within the ranks of the growing-up young people."

It was known that adult/parent organizations of Ukrainians in Canada, between World Wars I and II, had included Ukrainian dance in their programs of activities for young Canadian-born Ukrainians. This was substantiated by Paul Migus (1975). If dance instruction and a political education occurred in Ukrainian youth organizations, was a young person's Ukrainian political education accomplished in conjunction with his/her instruction in dance? Was Ukrainian dance an instrument of political indoctrination, particularly in Ukrainian organizational halls where dance was taught as part of a youth program? Did Ukrainian dance have a political function? It was decided to inquire about the political dimension of dance in Ukrainian organized communities where Ukrainian adult and youth organizations existed.

## The Value of Ukrainian Dance

In 1981, a Canadian of Ukrainian descent, who was also a dancer, estimated that 5000 children were enrolled in 60 Ukrainian dance classes in the province of Alberta (see also Lupul, 1984, p. 109). Other Ukrainians claimed that the estimation was low. This information seemed to indicate that a number of parents believed that children should participate in Ukrainian dance. Was there any truth to this assumption? Did parents value an instructional exposure to the Ukrainian dance performance form? What exactly did they believe the experience would do for their child? What value was placed on a Ukrainian dance experience? In short, why would parents enroll their children in classes of Ukrainian dance? What reasons would they give?

When inquiries were made, one Ukrainian indicated that participation in Ukrainian dance kept children off the streets and out of drugs and therefore served a purpose in the

community. A second contact, a Ukrainian dance instructor, said that some parents thought of the instructional period as time when their children were kept busy by someone other than themselves. The instructor believed he provided a baby-sitting service. A third informant stated that dance was something to which you could send your kids that was Ukrainian but did not require any deeper involvement:

> There are an awful lot of Ukrainian people who don't belong anywhere, to any organization, or to any church, but somewhere inside of them, they still have that Ukrainian feeling--it's still there. And so, they'll maybe send their kids to Ukrainian dancing, because in Ukrainian dancing, you don't have to speak Ukrainian, you don't have to know anything about Ukrainian culture. All you have to do is be able to dance. (I.C., 1 June 1983)

Did these opinions regarding the Ukrainian dance instructional experience represent the feelings of the majority in a Ukrainian community? Did the value of Ukrainian dance for Canadian Ukrainian parents lie in the realization that dance was an alternative to having their children on the streets or into drug experimentation, and/or that dance could be a baby-sitting service, and/or that dance was a way to experience the feeling of one's Ukrainian identity? Why did dancers say they danced? Did anyone in the Ukrainian community feel that participation in the dance was valued because an aspect of the Ukrainian culture was being preserved? Was there interest in the dance of a traditional past or were interests and energies directed towards a current or newer expression of Ukrainian dance?

Of interest, too, was the ranking of dance in a hierarchy of values held by members of the Ukrainian community. When asked what the community might value more than dance, one Ukrainian suggested that the Ukrainian language was the most valued aspect, and that song was much more of a cultural phenomenon than the dance: ". . . our songs are the language, and without the language, you don't have the culture" (I.C., 1 June 1983). This Ukrainian source believed that Ukrainians in Canada were losing the language and that they were losing their culture as a result.

While it appeared entirely possible that dance might not be valued as highly as language in a list of cultural aspects to be preserved, other considerations regarding the reasons why Ukrainians danced Ukrainian dance were raised. One comment regarding a possible reason for dancing was:

> Some people may dance to keep the Ukrainian national feeling, like freedom, alive because of the Russification of Ukraine . . . people want to promote it, so we can keep the culture alive . . . I don't want the Russians to take over. (L.H., September 1982)

A further reason for doing Ukrainian dance was discovered in a 1979 Cheremosh dance program. In the introduction, Gerard Amerongen, one-time speaker of the Alberta Legislative Assembly, suggested that Ukrainians in North America provided an outstanding example for others in regard to their preservation of their language, culture and identity. This, Amerongen stated, might contribute to the survival of a Ukrainian identity in Ukraine when "Ukraine [was] once more free and independent." Did this imply that dance might have value for Canadians as part of a package designed to re-introduce a Ukrainian identity to people in Ukraine? There was a need to discover why Ukrainian dance was valued by those to whom it "belonged," and where dance lay in a Ukrainian ranking of values became an important consideration, one not easily set aside.

In this accounting of issues that emerged as pertinent to this study of attitudes regarding Ukrainian dance, it was obvious that the lines of demarcation separating the four issues were not solid--they overlapped.

## Chapter 4

# DESIGN AND METHODOLOGY

The research design was descriptive in nature and the data were gathered using descriptive method, questionnaires, and interviews. A pilot study preceded the major study.

## Pilot Study

A pilot study was conducted in the dance community associated with the Ukrainian Orthodox Church in Calgary, Alberta, during the period February 5, 1985 through May 12, 1985. Thirty-one participants of both genders and from a range of ages, roles, and Ukrainian dance experiences comprised the pilot sample.

The name of a contact in the Calgary Ukrainian community had been suggested in an earlier interview in Edmonton. An introductory letter was sent to this individual. requesting permission to interview some members in the dance community about Ukrainian dance. The letter also contained a brief introduction to the researcher, the proposal for research, the anticipated length of time that would be spent in the community, an expression of hope that the contact and the researcher might meet to answer any questions the contact might have, and a request that the contact might advise the researcher of others in the community who would wish to be apprised of the researcher's request (see Appendix C).

One week after the letter was sent an appointment was arranged to meet with the individual. It was considered important that this person experience the interview process so he would be familiar with what would be asked of others and could communicate this if asked to do so by other subjects. The process was one of awareness-building designed to reduce any feelings of uneasiness.

The researcher was advised by this person that the letter of request for entry into the community should go to a second individual who was more closely connected to the dancers and the school of Ukrainian dance. This individual was sent a letter of request and he approached the parents' group of the dance school to advise them of the researcher's request. The parents' group was amenable to the request for entry, and the

researcher received a current list of dancers.

The sampling process was conducted as follows: The names of all senior performing dancers were assigned a numbered piece of cardboard. The pieces of cardboard were placed face down on a table, and a random selection of 10 cardboard pieces was made. This process was repeated for all junior performing dancers and for all parents of children who danced in a class of 9-to-11-year olds.

Each randomly selected respondent was contacted by a letter requesting an interview (see Appendix C). A follow-up phone call confirmed their agreement to participate in the study, and an appointment for an interview was set. Those selected who declined to participate were not pressured to change their decision, nor were they replaced.

Three instruments had been designed and were administered during each pilot interview: (1) a questionnaire, (2) an interview schedule, and (3) personal data sheets. The questionnaire contained 26 statements of which two statements were re-worded during its administration to pilot respondents.

The data collected included 31 questionnaires from 9 male respondents and 22 female respondents, 30 pilot interviews which were recorded on audiotape from 10 senior performers, 10 junior performers, 7 parents, and 3 leaders, and 31personal data sheets. One interview was lost due to faulty operation of the tape recorder.

Following the pilot study, the instruments and procedures used were reviewed, adjusted where necessary, and adopted in their altered form.

## Major Study

The dependent variables were identified as exclusivity, background content, a political dimension, and value. Exclusivity was defined as a desire to keep Ukrainian dance exclusively for those of Ukrainian ancestry; background content was the material in a Ukrainian dance lesson that takes the instructional experience beyond the teaching of physical skills; a political dimension was a political focus regarding the status of Ukraine in Ukrainian dance or Ukrainian dance instruction; and value was defined as the reasons for participating in Ukrainian dance.

The independent variables were identified as generation, arrival date of family in Canada, association with a particular Ukrainian dance community, political inclination regarding the status of Ukraine, affiliation with a Ukrainian church, Canadian Ukrainian identification, and membership in a Ukrainian youth organization. It was anticipated that the variations or groups within each of these independent variables would be as shown in

Table 4.1.

The basic purpose of the research was to discover relationships among the variables. For example, would a variation in generation affect an attitude toward the type

**TABLE 4.1**
**Independent Variables and Anticipated Groups**

| Independent Variables | Groups |
|---|---|
| Generation | 1. Immigrant generation<br>2. 1st generation Canadian-born<br>3. 2nd generation Canadian-born<br>4. 3rd generation Canadian-born<br>5. 4th generation Canadian-born |
| Arrival in Canada | 1. Prior to World War I<br>2. Between World War I and II<br>3. After World War II to 1965<br>4. After 1965 |
| Dance Community | 1. SUM<br>2. AUUC<br>3. Church<br>4. UNF |
| Political Inclination | 1. Tend to support a Soviet Ukraine<br>2. Tend to support a non-Soviet Ukraine |
| Church Affiliation | 1. Ukrainian Orthodox Church<br>2. Ukrainian Catholic Church<br>3. Not a Ukrainian church<br>4. No church |
| Canadian Ukrainian Identity | 1. CANADIAN<br>2. CANADIAN Ukrainian<br>3. CANADIAN UKRAINIAN<br>4. UKRAINIAN CANADIAN<br>5. UKRAINIAN Canadian<br>6. UKRAINIAN |
| Ukrainian Youth Organization | 1. SUMK<br>2. SUM<br>3. Plast<br>4. UCY<br>5. AUUC<br>6. UNYF<br>7. No Ukrainian youth organization |

of content in a Ukrainian dance heritage? The problem, of course, was that cause and effect could not be established with any certainty. This was an accepted limitation; yet, it was felt that the identification of relationships might lead to a more complete understanding of the function of folk dance within a culture and might point the way toward further research wherein more generalizations could be formulated.

## Population and Sample

The population consisted of Canadians of Ukrainian descent living in the city of Edmonton, Alberta, in 1985-1986, who were associated with a Ukrainian community organization through Ukrainian dance instruction and/or membership in the organization or its youth affiliate. The sample of the population was a maximum of 10 dancers in a senior performing group, a maximum of 10 dancers in a junior performing group, a maximum of 10 parents whose children were in a Ukrainian dance class of 10-to-12 year olds, and a maximum of 4 leaders from either the Ukrainian dance community or the organized Ukrainian community in each of three Ukrainian communities.

Selection of Ukrainian communities. The criteria used to determine the sample selection were as follows: the researcher wanted Ukrainian adult organizations that (1) had a history of operation; (2) offered instruction in the performance form of Ukrainian dance; (3) had senior and junior performing groups and a children's class for 10-to-12 year olds; and (4) would represent a range of generations, arrival groups, dance communities, political inclinations, church affiliations, Canadian Ukrainian identities, and memberships in Ukrainian youth organizations.

The halls of three Ukrainian adult organizations were listed in the Edmonton telephone directory. They included: (1) the Ukrainian Centre AUUC; (2) the Ukrainian National Federation; and (3) the Ukrainian Youth Unity Centre (SUM). Various churches of the Ukrainian Catholic and Ukrainian Orthodox faiths were also listed. To ascertain whether dance was part of the activities of these groups, the researcher obtained a listing from the Alberta Ukrainian Dance Association of all the Ukrainian dance groups in Edmonton along with the name and phone number of a contact person for each group.

AUUC, SUM, and UNF organizations all offered dance classes which met the researcher's criteria. Several churches of both faiths also had dance classes. All but one church was contacted, and inquiries were made about the number of dancers in their programs and the presence of a senior performing group. From a list of five which met the criteria, a representative Ukrainian church was randomly selected. The selection was St.

Andrew's Parish, a Ukrainian Orthodox Church.

Leaders in the Ukrainian dance communities associated with the AUUC community and the Ukrainian Orthodox Church community, and leaders in the SUM community agreed to the entry of the researcher into their respective communities for the purpose of interviewing members of the dance community; the contact individuals in and members of the UNF dance community declined to participate. The total group sample of Ukrainian communities was N = 3.

**Representation within each Ukrainian dance community.** To obtain a representative sample within each dance community, up-to-date participant lists of senior performing groups (age 16 years and older), of junior performing groups (age 13 years and older) and of parents of children (10-to-12-years of age) taking Ukrainian dance lessons were obtained.

The basic procedure for selection of dancer respondents in each of these dance communities was one of random selection by the "lottery method" (Nachmias & Nachmias 1976, p. 262). On each of the lists of current dancers, numbers were assigned to every person. An equal number of cardboard squares was also numbered (to correspond with the dancer's names) and placed in a container from which 10 cardboard squares were drawn. Those selected were the group's representatives. When a group had fewer than 10 members, all persons in the group were selected.

Because the director of one dance school was hesitant to provide access to a complete listing of dancers associated with the school, selection was accomplished by attending sessions of the senior performing group and the children. The members of each group were identified by an article of clothing they happened to be wearing, were listed by this means of identification, and 10 of their number were randomly selected. Names and addresses of the selected 20 were then provided by the director. Once the seniors and the children had been selected, the researcher was given a registration list of names and addresses of the junior performers from which 10 were randomly selected.

Leaders in a dance community were normally the directors of the Ukrainian dance school or the directors of the senior performing group. However, in one instance, a single individual functioned in a dual capacity. Sometimes, names of leaders in a Ukrainian community organization were requested from participants. None of the leaders was randomly selected.

Each senior performing dancer, dance community leader, and Ukrainian community leader was mailed a letter requesting an interview during which they would be

asked about their attitudes toward Ukrainian dance. Letters were also sent to parents of junior performing dancers requesting permission to interview their son or daughter, and to parents of children with the request to interview the child and one of the parents of the child. Verbal contact was then established by means of a phone call, and meeting times were arranged. All persons interviewed received a written thank you note for their participation in the study.

## Observational Instruments

The three instruments employed in the pilot study were modified and used in the major study. The first instrument to be administered was the questionnaire, a set of 25 statements focused upon the factors of exclusivity, background content, a political dimension, and value. The statements were constructed by the researcher. Each respondent was asked to indicate on the instrument a response to each statement based on five possible answers: strongly agree/agree/undecided/disagree/and strongly disagree. (Scoring for all statements is shown in Appendix C, Instrument 1.1)

Eight statements in the questionnaire were designed to measure the factor of exclusivity; six focused on the factor of background content in a Ukrainian dance program; four were concerned with attitudes toward the factor of a political dimension in Ukrainian dance; and 10 were directed toward discovering the factor of the value of Ukrainian dance for Ukrainians. All the statements are listed below:

QUESTIONNAIRE STATEMENTS

Exclusivity

The opportunity to learn Ukrainian dance should be available to any school-age child.

Some instruction in Ukrainian dance should be part of physical education fitness programs in schools.

Some instruction in Ukrainian dance should be part of physical education dance programs in schools.

One should use the Ukrainian name of a Ukrainian dance step rather than use the English name.

Dancers in Ukrainian Canadian performing companies should be at least part Ukrainian.

It is not vitally important that a teacher of Ukrainian dance be Ukrainian.

Ukrainian dance should not be part of the repertoire of a recreational folk dance group of many ethno-cultures.

There is a desire among Ukrainians in Canada to keep Ukrainian dance preferably for Ukrainian participants.

Background Content

Some background material about Ukraine should be included in Ukrainian dance lessons.

Ukrainian dance, as it was done in old Ukraine before 1900, should be taught to Ukrainian Canadians.

Ukrainian dance, as it was done in Canada between the two World Wars, should be taught to Ukrainian Canadians.
Ukrainian dance, as it is currently done in Soviet Ukraine, should be taught to Ukrainian Canadians.
Ukrainian dance lessons for boys should include tales of Cossack heroes and events of historical pride.
Ukrainian dance lessons are independent of political teachings.

Political Dimension
The Ukrainian dance scene in Canada benefits from dance material from Soviet Ukraine.
Ukrainian dance, as it is currently done in Soviet Ukraine, should be taught to Ukrainian Canadians.
Soviet Ukrainian dance instructors should be encouraged to visit Canada to share their dances with Ukrainian Canadians.
Ukrainian dance lessons are independent of political teachings.

Value
Canadian children of Ukrainian heritage should be taught the dance of their Ukrainian ancestors.
Some instruction in Ukrainian dance should be part of physical education fitness programs in schools.
Some instruction in Ukrainian dance should be part of physical education dance programs in schools.
Canadian children of Ukrainian ancestry enjoy learning to do Ukrainian dance.
Ukrainian dance, as it was done in old Ukraine before 1900, should be carefully preserved.
Ukrainian dance, as it was done in Canada between the two World Wars, should be carefully preserved.
New dances should be invented by Ukrainian Canadian choreographers.
Ukrainian dance is not the most important heritage component to transmit to Ukrainian Canadian youth.
Ukrainian Canadian dance companies should strive to include themes of Ukrainian experiences in Canada as part of a dance program.
Ukrainian Canadian dance companies should replace traditional dance themes with themes of Ukrainian experiences in Canada in a dance program.

The second device was the interview (or interview schedule) in which the researcher read the questions to each respondent and tape-recorded the ensuing responses. This device, also constructed by the researcher, was designed to probe deeper into the attitudes of Canadians of Ukrainian descent toward the performance dance and its place in their socio-cultural environment. The interview commenced with a discussion of the respondent's first experience with Ukrainian dance. Further topic headings included: (1) the participant's current experience with Ukrainian dance; (2) the actual/perceived content and the potential content in a Ukrainian dance lesson; (3) the teachers and the language of instruction in a Ukrainian dance heritage; (4) non-Ukrainian participation (children, teenagers, professionals/semi-professionals) in the Ukrainian dance heritage; (5) the importance of Ukrainian dance relative to a total Ukrainian heritage; (6) the politics of the

Ukrainian community and of the individual; and (7) the Canadian Ukrainian dance product in Canada. Specific questions relating to exclusivity, background content, political dimension, and value are listed below:

INTERVIEW QUESTIONS

Exclusivity

What language should be used in the dance class?
Should the teacher of Ukrainian dance be Ukrainian?
How would you feel if a non-Ukrainian were teaching your dance group?
Can any child participate in Ukrainian dance classes at your dancing place?
Have you ever seen a non-Ukrainian child in Ukrainian dance classes?
How would you feel if a non-Ukrainian child enrolled in Ukrainian dance at your place of dance?
Have you ever seen a non-Ukrainian teen in Ukrainian dance classes at your place?
How would you feel if a non-Ukrainian teen enrolled in dance class at your place?
How would you feel if you saw a visible non-Ukrainian dancing with a semi-professional or professional Ukrainian dance company?
Is it true that Ukrainians in Canada desire to keep Ukrainian dance preferably for Ukrainians?

Background Content

Is there anything you don't like about your/your child's Ukrainian dance class?
If you had the opportunity to change anything in your/your child's class, what would it be?
What would be some of the reasons why a person your age/your child's age might drop class?
What is taught in a children's/junior performer's/senior performer's Ukrainian dance class?
Does the content in a Ukrainian dance class give a dancer a link to his/her past?
Are the dances of your Ukrainian ancestors part of the content in a Ukrainian dance class?
Is dance class a place of dance where a total dance heritage is received or a place of dance?

Background Content questions regarding appropriate learning experiences:
Which of the following learning experiences are appropriate learning experiences?

a. videotapes of Ukrainian dance performing companies or of self performance;
b. information supportive of either a Soviet Ukraine or a non-Soviet Ukraine;
c. the significance of birds, trees, water--elements in Ukrainian mythology of how the world began;
d. historical tales of bravery;
e. reasons why people used to dance in Ukraine;
f. the wearing of regional or national costumes of Ukraine;
g. the interrelatedness of certain practices--braided dough on a wedding cake, braided dancer's hair, skipping backwards in Ukrainian dancing (which could be thought of as a braiding);
h. folk tales, proverbs, stories of Ukraine;
i. Ukrainian music; and
j. influence of geography of Ukraine.

Which of your choices of appropriate learning experiences would be appropriate in the dance class?

Which are already in the dance class?

Political Dimension

Has any child been taken out of dance class or has a person your age dropped dance class because of too much political information at the dance hall?

Does the dance teacher ever make reference to the political history of Ukraine?

Does the fact that you do/your child does Ukrainian dance represent your feelings regarding the political status of Ukraine?

Is there a link between a parent's feeling about the political status of Ukraine and the dance school he/she chooses for his/her child?

Do you believe that the Canadian Ukrainian dance product is different than the Soviet Ukrainian dance product?

Do you believe that the Canadian Ukrainian dance product benefits from material or instruction from Soviet Ukraine?

Political dimension questions concerning a respondent's opinion of the political focus in his community regarding the status of Ukraine:

"At one time in Canada, members of various Ukrainian communities felt strongly about the political status of Ukraine . . . they were either for a Ukraine that was independent of communist rule or they were for a Ukraine that would benefit from a communist government". Is this statement true?

Do you believe that the community still feels strongly about the political status of Ukraine?

Political dimension question concerning the respondent's personal political focus regarding the status of Ukraine:

How do you feel about the political status of Ukraine?

Value

What are some of the reasons why you dance?

What are some of the reasons you want your child to dance?

Do you have a preference for a total dance heritage or for dance steps and patterns?

Is Ukrainian dance an important part of all the things one should know about being Ukrainian?

Is Ukrainian dance the most important part of all the things one should know about being Ukrainian?

Do you think your parents would believe Ukrainian dance is an important part of all the things one should know about being Ukrainian?

Do you think your parents would believe Ukrainian dance was the most important part of all the things one should know about being Ukrainian?

Which four aspects of a Ukrainian heritage are most important to you?

Which four aspects of a Ukrainian heritage are most important for mom or dad?

Do Ukrainian youth organizations use dance to attract members into their organizations?

Is Ukrainian dance a major concern of Ukrainian youth organizations?

Do you believe the Canadian Ukrainian dance product is valued because it may be shown to Soviet Ukrainians?

Should the Ukrainian dance product be as pure as possible or is that not a concern for you?

The third and final device, the personal data sheets (constructed and administered

by the researcher in the pilot study) was completed by each respondent. This instrument contained 20 questions/statements from which personal information regarding the independent variables of generation, arrival, dance community, church affiliation, Canadian Ukrainian identification, and youth organization membership was collected. To determine the respondent's personal political focus regarding the status of Ukraine, two particular statements included in the 20 were as follows: one statement read: "I tend to support the concept of a Soviet Ukraine." The answers provided were strongly, moderately, and not at all. The second statement read: "I tend to support the concept of a non-Soviet Ukraine," and the statement was followed as before by the answers of strongly, moderately, and not at all (see Appendix C, Instrument 3.0).

## Data Collection

The data were gathered in Edmonton, Alberta, during the months of June, July, and August, 1985, in the SUM community, and during January, March, April, and May, 1986 in the AUUC and Ukrainian Orthodox Church communities. Administrative time for observation instruments for each participant varied from 45 minutes to 80 minutes. Table 1 (Appendix B) indicates the time spent in each Ukrainian community. All interviewing and collection of the data was the responsibility of the researcher.

A test and a re-test of the questionnaire was administered by the reseacher to 22 participants from the SUM dance community. The time period between the test and re-test varied from 4 to 8 days for 18 of the individuals--4 days (3 people), 5 days (3 people), 6 days (3 people), 7 days (4 people), 8 days (5 people). Two participants were re-tested after 12 days, one person was re-tested after 15 days, and one individual was unavailable for 23 days.

## Treatment of Data

The data from three instruments of observation, the questionnaire, the interview schedule, and the personal data sheets were tabulated by the researcher and entered into a computer by a member of the Academic Computing Services of The University of Calgary. Dr. Larry Katz, Instructional Computing Specialist, Faculty of Physical Education, The University of Calgary, applied the Statistical Package for Social Sciences (Nie, Hull, Jenkins, & Steinbrenner, 1975) to the data. His able assistance reduced the data into a more manageable set of information.

Although the questionnaire and the interview schedule were designed to discover

attitudes relative to exclusivity, background content, a political dimension, and value of Ukrainian dance, the responses from the two instruments were of a different kind--values could not be assigned to the frequency data available in the interview schedule. Thus, the data could not be subjected to the same statistical procedures.

After the researcher rationally organized the questionnaire statements into four factors, the statistical procedures applied to the questionnaire results were:

1. An analysis of variance statistical technique was used "to test quite precisely the results and their departure from chance expectation" (Kerlinger, 1979, p. 72), and to test the hypotheses which had been generated. A multiple range test indicated between which groups significant differences had occurred.
2. Pearson's Product Moment Correlation was used to determine the reliability of the questionnaire statements, as well as the relationships between the key variables.
3. Factor analysis, an analytical method was applied to the data using a Honeywell Multex Computer, and the Statistical Package for the Social Sciences (Nie, Hull, Jenkins, & Steinbrenner, 1975), was used to reduce a large set of data (the responses of 72 subjects to 25 statements) into a manageable size in order to make sense of it. In factor analysis, the responses to questionnaire items are organized into like-groupings or categories. "It [factor analysis] tells the researcher . . . what tests or measures belong together-- which ones virtually measure the same thing . . . and how much they do so" (Kerlinger, 1979, p. 180). These groupings are called empirical factors. This organization of the data is scientifically sound in comparison to the researcher's estimation of like-groupings or categories of questionnaire statements (known as rational factors).
4. Analysis of variance, a multiple range test, and Pearson's Product Moment Correlation were used on the empirical factor data.

The procedure used for the interview responses was the chi square statistic. The chi square statistic was used to test the hypotheses generated by looking at response proportions.

The researcher used those questionnaire and interview results which were statistically significant at $P = < .05$. Those differences that were significant at $P = < .01$ and $P = < .001$ were also reported. Finally, some interview responses were placed in a rank ordering.

## Chapter 5

## RESULTS AND DISCUSSION

Dance has been maintained as an important part of the Ukrainian sub-culture of northern Alberta since the arrival of the first immigrants from Ukraine prior to World War II. Although many Canadians have marvelled at the vigor and artistry, for example, of the Shumka and Cheremosh Ukrainian dance companies, little research has been carried out to determine the sociocultural or heritage factors that shape the attitudes of the descendants of Ukrainian immigrants toward their dances.

Through questionnaires and interviews with dancers, parents of dancers, dance instructors, and members of the Ukrainian community, insights were gathered that provided a perspective on the importance of dance in northern Alberta. Questions were created, pre-tested among Canadians of Ukrainian descent in Calgary (N = 31), altered on the basis of the pre-testing, and administered to 72 subjects selected from the Edmonton area.

The joint use of these two methodologies (interviews and questionnaires) was designed to assess the attitudes held by the subjects to the matter of exclusivity, that is, the importance of keeping Ukrainian dancing as the exclusive enclave of those Canadians who were of Ukrainian lineage.

A second area of interest was the question of the role which Ukrainian dance organizations played in the process of transmitting Ukrainian cultural values, history, and language through the teaching of dance. Specifically, during the course of dance instruction, did the instructors use the language and did they teach about the Ukraine, its history, and the earlier role of dance within the traditional culture?

It is well recognized that politics form a vital element in any cultural group and that political ideology changes with time and with different leaders. Ukraine, over the course of the last century, has experienced several important shifts in political ideology. These shifts have had subsequent impact on the emigration patterns and on the behavior and belief patterns of those Ukrainian immigrants who came as part of three "waves" to settle in Canada. Deeply held beliefs are known to shape the ways in which people respond to changes in their environment. Consequently, it was of interest to determine the degree to which a political focus was present in the teaching of the performance form of Ukrainian dance to Canadian Ukrainian youth.

Few, in any group of viewers, would not be emotionally and aesthetically stirred

while watching a skilled group of dancers perform the Kolomyika or the Hopak as part of a Ukrainian dance performance. Many Canadians, for example, spoke with pride of the Shumka dancers who performed at the gala for Queen Elizabeth II during patriation of the Canadian Constitution in 1982.

If Canadians are vicariously proud of these dancers, what, then, of the value placed on the dances by Canadians of Ukrainian descent? Is this dance valued for its place in the traditional culture? Is it an important part of a Ukrainian heritage? Is it important simply as a means of keeping children "off the street" and under the direction of an authority figure? Is it remembered as a vital part of the social sharing that helped early waves of immigrants to retain their cultural identity and to share experiences together in their first days in a rugged, isolated, and rather unforgiving land? What value does the Ukrainian community place on the dance today? These overarching questions provided the focus for the research, but several additional variables were considered to be important in that they might well have had an altering impact on each of the four broad areas identified for study.

Sociologically speaking, it is a recognized fact that as each succeeding generation is enculturated into their social groups and the broader cultural ethos, their attitudes, norms, and values alter in greater or lesser degrees. It was important, therefore, to examine the changing patterns of response of Ukrainian Canadians according to their generational removal from the Ukraine (i.e., did responses vary according to a subject's identification as a direct immigrant, a first generation Canadian, a fourth generation Canadian?).

Similarly, it was of interest to determine the changing patterns of response as a consequence of the following variables:

1. The arrival in Canada: did responses vary according to the date of arrival of one's self or one's ancestors in Canada, i.e., prior to World War I, between World Wars I and II, directly after World War II, or as part of the most recent trickle of Ukrainian emigrants?

2. The type of dance community: was a difference in responses dependent on the dance community to which one belonged, i.e., whether it was associated with an AUUC, a SUM, or a Ukrainian Orthodox Church organization?

3. The political inclination of the respondent: did responses vary according to whether the respondent tended to support the concept of a non-Soviet Ukraine or the concept of a Soviet Ukraine?

4. The church affiliation: were variations in responses based on one's church membership, i.e., whether one belonged to a Ukrainian Orthodox Church, a Ukrainian Catholic Church, a non-Ukrainian Church , or no church at all?

5. The degree to which the respondents identified themselves as a Canadian or a Ukrainian: did response variation appear to be based on respondent identification such as a CANADIAN Ukrainian or as a UKRAINIAN Canadian, and

6. The youth organization with which the dance members were affiliated: did variation occur among different youth organizations, such as an AUUC, a SUM, or a Ukrainian Church youth organization?

The results of the study of these parameters were examined in the light of subjective assumptions that individuals with attitudes strongly favoring Ukrainian dance exclusivity, the inclusion of background content related to Ukrainian historical events, a political focus related to a non-Soviet Ukraine, and the cultural value of the performance form of Ukrainian dance, would be found primarily among those who:

1. were first generation Canadian-born Ukrainians (born in the last 25 years),
2. came to Canada after the second World War,
3. danced in a third-wave dance community,
4. strongly supported the concept of a non-Soviet Ukraine,
5. were members of a Ukrainian Catholic Church,
6. identified themselves as UKRAINIAN CANADIANS or as UKRAINIAN Canadians, and
7. were members of a third-wave Ukrainian youth organization.

The researcher used only those questionnaire and interview results which were statistically significant at $P = < .05$. Basically, a .05 level of probability indicated that a significant relationship or differences among means could have been due to chance five times out of a hundred. Those differences that were significant at $P = < .01$ and $P = < .001$ were also reported.

## DEMOGRAPHIC INFORMATION

Information regarding the number of subjects in the study by gender and role, in addition to the number of subjects in the groups for each independent variable can be found in Appendix A.

## ATTITUDES TOWARD EXCLUSIVITY IN UKRAINIAN DANCE

I have participated in and enjoyed the dances of other countries in a number of folk dance workshops in Canada and the United States. However, when an academic interest in Ukrainian dance began to develop, I realized that I had never been taught a Ukrainian folk dance. This may not have been an unusual phenomenon, but it sparked my interest in exclusivity. Perhaps Ukrainian dances were an ethnic preserve done only by those to whom the dances "belonged." I promptly speculated that Ukrainians might not want to teach their dances to others--that they might not want to "share" their dances with non-Ukrainians. This seemed to be confirmed by Dick Crum (27 February 1982), an acknowledged expert in ethnic dance. He said that in his experience, at gatherings of ethnic dancers, participation in other than one's own ethnic dances was frowned upon--that a given ethnic group justifiably would be unhappy with "outsiders" who danced with them. Following the conversation with Crum, I decided that the possibility of Ukrainians wanting to keep their dance exclusively for Ukrainians was a topic I wished to pursue.

This interest was heightened by a series of points highlighted by the Social Science Research Council (1954) which, in examining the phenomenon of acculturation, stated that:

> One order of difference among cultural systems which may be objectively verifiable, common, and therefore significant is variation in their boundary-maintaining mechanisms. These comprise the techniques and ideologies by means of which a system limits participation in the culture to a well-recognized in-group. (pp. 975-976)

Clearly, the focus of this study is not on a total culture. Rather, it is on elements in a culture which sometimes receive special protection (the exclusive domain is retained) while the broader cultural ethos is usually more flexible and open.

For the purpose of this study the concept of exclusivity was defined as a desire to keep Ukrainian dance in the domain of those of Ukrainian ancestry. It was hypothesized that there would be differences in attitudes among Canadians of Ukrainian descent with respect to the issue of exclusive domain in Ukrainian dance on each of the following variables:

1. generation,
2. date of arrival in Canada from Ukraine,
3. dance community,

4. political inclination,
5. church affiliation,
6. Canadian Ukrainian identification, and
7. membership in a Ukrainian youth organization.

In order to test the exclusivity hypothesis, statements in a questionnaire and questions in a structured interview were formulated (see Appendix C). Responses to the statements in the questionnaire were subjected to analysis of variance, a multiple range test, a Pearson Product Moment Correlation Coefficient examination, and factor analysis.

ANOVA and multiple range results for exclusivity are shown in Appendix A and in Tables 2 and 3 in Appendix B. Pearson Correlation Coefficient results for all the dependent variables are located in Appendix A, and in Table 11 in Appendix B.

Factor analysis results are given in Appendix A, and in Tables 12 and 13 in Appendix B. ANOVA statistical results for empirical factors are located in Appendix A and in Tables 14-19 of Appendix B. Multiple range test results for all empirical factors are presented in Appendix A and in Table 20 in Appendix B. Pearson Test/Re-test results for all empirical factors can be seen in Appendix A, and comparisons between the Pearson results for the four dependent variables (the rational factors) and the three empirical factors are offered in Tables 21, 22, 23, and 24 in Appendix B.

The results of the structured interview regarding exclusivity were assessed by means of a chi square test and results are shown in tables 25 through 44 in Appendix B. The questionnaire and interview results for exclusivity are summarized in Table 5.1. In the table, 'NS' refers to non-significant results; 'partic' is a shortened version of particular.

## Questionnaire Results Regarding Exclusivity in Ukrainian Dance

If one were to rely solely on the results of the questionnaire in this study, one would conclude that Canadians of Ukrainian descent--whether by generation, arrival, dance community, political inclination, church affiliation, identification, or youth organization--did not desire to exclude non-Ukrainians from their dance. ANOVA statistical results regarding exclusivity are given in Tables 2 and 3 in Appendix B. No multiple range test information was forthcoming for exclusivity. Specifically, there appeared to be no desire to exclude non-Ukrainians from opportunities to learn, to perform in Ukrainian dance concerts, or to teach Ukrainian dance classes. Exclusive domain

appeared, on the basis of this study, not to be an issue of any concern; yet closer and more personal assessment provided a countervailing perspective.

**TABLE 5.1**
**Summary Regarding Exclusivity Results**

| Instrument | Significant Variables | Results | Support for Hypothesis |
|---|---|---|---|
| **Questionnaire** | generation | NS | |
| | arrival | NS | |
| | dance community | NS | |
| | political inclination | NS | |
| | church affiliation | NS | |
| | Canadian Ukrainian ID | NS | |
| | youth organization | NS | |
| **Interview** | **generation** | **differences in 2 questions** | √ |
| | arrival | NS | |
| | **dance community** | **differences in 4 questions** | √ |
| | **political inclin.** | **differences in 3 questions** | √ |
| | **church affiliation** | **differences in 6 questions** | √ |
| | Canadian Ukrainian ID | no partic differences in 2 questions | |
| | **youth organization** | **difference in one question** | √ |

## Interview Results Regarding Exclusivity in Ukrainian Dance

Through the interview technique a deeper and more personal insight into the feelings of Canadians of Ukrainian descent was obtained ( information from the interview regarding exclusivity is presented in Tables 25 through 43 in Appendix B). The data produced several interesting results which ran counter to those obtained through the questionnaire and which supported the hypothesis. Differences between groups had been expected but it must be noted that in some cases differences within groups were also found. For example, within the Orthodox Church dance community some respondents regarded the inclusion of non-Ukrainians in the dance program as acceptable, even laudable. Others in the group were much more hesitant, perhaps even threatened, by the suggestion. This intra-group variability is exemplified in the following verbatim excerpts:

> . . . the only way to preserve this aspect of the culture [Ukrainian dance] in Canada or the United States . . . is to spread it to everyone so that everybody has it, and that

> way, 500 years down the road, somebody that is George Black/Oriental will be doing Ukrainian dancing--the other way, you'll lose it all. If you start to just pull into yourself and keep it just for yourself, that's when it dies. (O.S., 30 April 1986)
>
> Once you get everyone in the troupe non-Ukrainian, and Ukrainian is in the minority, then I think that might be time to call it quits because it [the dance] is no longer Ukrainian. One person, I wouldn't mind, even a few people, but if that's how bad it is that Ukrainians can't even support their own dance program, then maybe they ought to stop calling it Ukrainian dance. (G.H., 19 April 1986)

Certainly, the second comment was more indicative of the desire for some degree of exclusivity than the first comment.

In the study, there was also vacillation evident within some individuals. One respondent said she would be pleased to see non-Ukrainians in a semi-professional/ professional dance company--"I think it would be great that someone else is helping to preserve our culture." At the same time, a concern was expressed:

> . . . if you do have someone that's not Ukrainian, that could kind of take away from Ukrainian dancing. It [Ukrainian dance] might just become another dance technique . . . there's a lot more to Ukrainian dancing than just going out there and doing the step. (# 067, 17 August 1985)

Another respondent said, "I'd have mixed feelings about it [seeing non-Ukrainians in a professional/semi-professional Ukrainian dance concert]" and then she added, "Somehow, it's good, but somehow, we should keep it for Ukrainians" (#059, 11 July 1985).

With respect to the matter of exclusive domain for dance there was ambivalence among the respondents but on five of the independent variables, generation, dance community, political inclination, church affiliation, and youth organization significant differences were found. It is necessary to assess them individually.

## Exclusivity and Generation

The generation variable was scaled into four units: immigrant generation, first generation Canadian-born, second generation Canadian-born, and third/fourth generation Canadian-born. The number of respondents in the immigrant generation was three. They were ignored because there was too few. A significant difference of opinion was found in the responses to two questions.

The question, "How would you feel if a non-Ukrainian were teaching your dance group?" produced quite varied results: 31% of the third/fourth generation group, 8% of the first generation group, and 0% of the second generation group stated they would not be

happy with such circumstances (Table 25 in Appendix B). This was an indication of a desire for exclusivity in the third and fourth generation group. Why respondents well removed from Ukraine (such as third and fourth generation subjects) would express such sentiments was difficult to determine, but it may reflect a resurgence of interest in the importance of Ukrainian roots for dance members of the third/fourth generation group.

For the question, "How would you feel if a non-Ukrainian teen enrolled in the Ukrainian dance class at your place of dance?," 10% of the first generation group and 7% of the third/fourth generation group said they would be "surprised" while 0% of the respondents of the second generation group expressed this feeling (Table 26 in Appendix B). Their expression of surprise may have indicated that a non-Ukrainian was not expected to participate in the dance aspect of a Ukrainian culture beyond the childhood years.

Of the third/fourth generation group, 14% in comparison to 0% of either of the two other generation groups said they would be "bothered a little." This response by the third/fourth generation group was surprising because it had been anticipated that members of the first generation would not want a non-Ukrainian teen in a Ukrainian dance class. The response by the third/fourth generation--"I would be bothered a little"--indicated some resistance to the possibility of a non-Ukrainian teen participant. Again, it was thought to reflect a resurgence of interest in Ukrainian roots and domains. However, the statistical differences which resulted for this question were too low to indicate a significant desire for exclusivity.

**Exclusivity and Dance Community**

The dance community variable was divided into three units: the SUM dance community, the AUUC dance community, and the Ukrainian Orthodox Church dance community. Significance was found in the responses to four questions.

For the question, "What language should be used in the dance class"?, 13% of the Orthodox Church dance community and 12% of the SUM dance community in comparison to 0% of the AUUC dance community respondents wanted the language of the dance class to be Ukrainian (Table 27 in Appendix B). The study data indicated that concerns for the exclusive use of the Ukrainian language in a dance class apparently do not flourish in any of these Canadian Ukrainian dance communities.

The low proportion of respondents who wanted the Ukrainian language used in dance class was unexpected. I had thought that people in a SUM dance community in particular would reflect a strong interest in maintaining the Ukrainian language because

they would be more cognizant of the loss of the Ukrainian language in Ukraine and might, therefore, want to maintain the Ukrainian language in a new homeland. It was interesting to find that 40% of the SUM dance community respondents wanted English used in the dance class compared to 5% in the AUUC dance community and 4.3% in the Orthodox Church dance community. The AUUC and Orthodox Church dance communities preferred to have a combination of the English and Ukrainian languages used in dance class--English for actual dance instruction and Ukrainian for the names of the steps. The SUM dance community's choice for English in the dance class may have simply reflected a desire to speak the language of mainstream society in Edmonton. Perhaps it represented another instance where the Ukrainian language could be practiced or used and was not, but this consideration was really beyond the scope of this study. However, the apparent rejection of Ukrainian may be understandable from another perspective. According to Hornjatkevyč (1987), the answer may lie in the fact that many of those who arrived in the third wave did not require the Ukrainian language to be used in the home, so their offspring did not become fluent in Ukrainian and would not be able to comprehend dance instructions or background material presented in that language.

Another reason why English was apparently preferred in the dance class may have stemmed from the fact that some members of the SUM dance community were enrolled in Ukrainian educational classes and also satisfied the provincial government requirements for education. The instruction in the Ukrainian education program was in Ukrainian. One can appreciate that these students might prefer their recreation, in this case, a dance class, to be conducted in English.

For the question, "Should the teacher of Ukrainian dance be Ukrainian?," 57% of the Orthodox Church dance community in comparison to 11% of the AUUC dance community wanted the teacher of dance to be Ukrainian (Table 28 in Appendix B). The SUM dance community was not asked this question. The result indicated the existence of a desire for exclusivity regarding the teacher of dance in the Orthodox dance community.

It is suggested that the low proportion of responses in the AUUC dance community may have been influenced by the fact that a non-Ukrainian was currently a dance teacher in this dance community. However, the low proportion of responses also indicated that there was not a great interest in having a Ukrainian dance teacher. In addition, the very fact that the AUUC dance community selected a non-Ukrainian as a dance instructor was indicative of a more open community than that of the Orthodox Church.

For the question, "How would you feel if a non-Ukrainian were teaching your dance group?," 40% of the SUM dance community respondents and 30% of the Orthodox Church dance community in comparison to 0% of the AUUC dance community said they would feel a little unhappy or not happy (Table 29 in Appendix B). The results in this case were indicative of a tendency towards exclusivity regarding the presence of a non-Ukrainian teacher among the members of the SUM and Orthodox Church dance communities.

It was interesting to speculate again why the proportion of persons was so low in the AUUC dance community group. The fact that many of the people in this dance community already were familiar with a situation in which a non-Ukrainian was teaching has been mentioned earlier. The AUUC dance community was, no doubt, reacting positively to a real life situation. Their response may also be an indication that the philosophy of these groups is actually to encourage persons of different ethnic backgrounds to integrate.

Early in the study, I became aware of a registration practice which restricted the entry of non-Ukrainian children into a dance class. The names of non-Ukrainian children who registered for dance classes were placed at the end of the list of registrants, and often these children could not be included in a dance class that year because the class would be full. It was thought that the non-Ukrainian child's interest might flag before dance classes were offered the following year (Mrs. H.N., 26 April, 1985). Consequently, I believed that the question, "Have you ever seen a non-Ukrainian child in Ukrainian dance class?," could play a part in an examination regarding exclusivity. However, I have concluded that the seeing or not seeing non-Ukrainian children by the dance community group (see Table 30 in Appendix B) should not be used to suggest that a group might be restricting or limiting participation of non-Ukrainian children or teens in a Ukrainian dance class. Indeed, there are several reasons why a non-Ukrainian might not be visually recognizable in a Ukrainian dance class that have nothing to do with a Ukrainian desire for exclusivity.

To begin with, visual recognition of a non-Ukrainian is difficult unless the non-Ukrainian is other than Caucasian. There may have been more non-Ukrainian children than was visually apparent. Second, it is thought that a non-Ukrainian child might not be sent to the AUUC hall, or the Ukrainian Youth Unity Centre, or the Ukrainian Orthodox Church Parish hall. A non-Ukrainian is more likely to participate in a community league class of Ukrainian dance than to join a class which is held at a center of Ukrainian activities--the Ukrainian buildings might represent an unknown quantity for non-Ukrainians. One of the SUM community leaders said that the perceptions of outsiders

regarding the SUM building were often very different from those of insiders; that some residents in the district around the hall thought that what was going on in there was dark and devious (#035, 18 June 1985). Another leader in the SUM community spoke of a difference between SUM parents and parents who were not associated with SUM:

> To SUM parents, the dance aspect poses no threat. I think that an awful lot of people who aren't raised in a SUM or Plast atmosphere feel very threatened by it--by the potential for politics and things . . . in spite of the fact that all they do is dance [in a SUM dance class]. (# 071, 16 August 1985)

A further reason why a Ukrainian might not see a non-Ukrainian child in Ukrainian dance classes could be that, despite the attractiveness of Ukrainian dance, other cultural groups may not see Ukrainian dance as an activity to which they wish to send their children. Thus, one may not see non-Ukrainian children in a Ukrainian dance community, not as a consequence of exclusivity, but rather as a consequence of decisions taken by members of non-Ukrainian groups. Finally, a non-Ukrainian might not be seen in dance classes because of the physical location of Ukrainian halls in which dance programs are held. If halls such as the Ukrainian Youth Unity Centre (SUM's hall) are located in a predominantly Ukrainian community, access by children of other ethnic origins would likely be reduced.

More of the Orthodox Church dance community respondents had seen non-Ukrainian children in Ukrainian dance classes than had respondents of the other two dance communities. The slight difference between the responses may have been due to attendance or non-attendance at the Shumka Kiddies' Show. The show was a presentation of Ukrainian dancing from dance communities in the city and province which were instructed by members of Shumka. Attendance at the Shumka Kiddies' Show can provide an opportunity to see a visibly non-Ukrainian child from a community outside Edmonton who may have joined a class of Ukrainian dancers in his town or village because Ukrainian dance was the major activity. Similarly, the show may provide the opportunity to see a visibly non-Ukrainian child from a community inside Edmonton who may have been more inclined to go to a community league program of Ukrainian dance classes than to a Ukrainian centre for Ukrainian dance. The children and young teen dance respondents from the Orthodox Church dance community in this study were instructed by a former Shumka member. They would be invited to participate and have the opportunity to see all the other dancers. It is highly doubtful that the AUUC would be invited to the show, because Shumka members would not be instructors in the AUUC dance community. Although the SUM dance community senior performers were instructed by a Shumka

dancer, it was not known if children and young teen members of the SUM dance community had Shumka instructors.

The responses to the question, "Have you ever seen a non-Ukrainian teen in dance at your dance place?," have also been rejected as evidence of exclusivity tendencies regarding non-Ukrainian enrollment (Table 31 of Appendix B).

It is interesting to note, however, that the percentages were considerably higher than those recorded for not seeing a non-Ukrainian child. Why might the chances of seeing a non-Ukrainian teen in a Ukrainian dance class be considerably less than seeing a non-Ukrainian child? Teenagers may be more politically aware than they were as children and simply do not want to be a part of a particular group. Perhaps not seeing a non-Ukrainian teen reflected an aversion by Canadians "outside" the Ukrainian community to anything even faintly resembling a pro-communistic association.

Then again, perhaps non-Ukrainian teens do not wish to be involved in an activity that is clearly identified as Ukrainian at any dance school--maybe they are not "beating on Ukrainian dance doors" for entry. It could be that they are not interested in this or any aspect of a Ukrainian culture. My assumption that there would be an interest in this high profile activity by non-Ukrainians may be unfounded. Further insight along this line of thought was prompted by the following statement:

> I don't think it's that they [Ukrainians] try to keep non-Ukrainians out. It's just that it's kind of odd for a child to say, "Mom, I want to go and try this Ukrainian thing" [when they're something other than Ukrainian]. (#115, 20 April 1986)

It well may be that Ukrainians have not had to decide whether they wanted non-Ukrainians in or out of their dance programs. Perhaps there has been no need whatsoever to establish a boundary preventing non-Ukrainians from entering the dance or any other part of the Ukrainian community. Perhaps the boundary, if any exists, has been established by non-Ukrainians, and could be visualized as a wish not to trespass on that which is recognized as Ukrainian territory.

## Exclusivity and Political Inclination

The political inclination variable was divided into three units: those who tended to support the concept of a Soviet Ukraine, those who tended to support the concept of a non-Soviet Ukraine, and those who tended to support neither concept. A fourth unit was added when it was discovered that some respondents tended to support both concepts. Because there were only three respondents who said they tended to support neither

concept, and six who tended to support both concepts, their responses were disregarded. Significance was found in the responses to four questions.

For the question, "What language should be used in the dance class?," 13% of the respondents who tended to support the concept of a non-Soviet Ukraine in comparison to 0% of the respondents who tended to support the concept of a Soviet Ukraine said that Ukrainian should be used in the dance class. (Table 32 in Appendix B). Thus, the data showed there was little or no desire for exclusivity within the Ukrainian dance community in regard to the use of the Ukrainian language for either of the politically inclined groups.

It was thought that the group which tended to support the concept of a non-Soviet Ukraine would have concerns about the use of the Ukrainian language in Canada because Russian is the official language used in Soviet Ukraine. The concern of this group regarding the language may have been very real but the results indicated that the use of the Ukrainian language within Ukrainian dance classes was not a concern.

For the question, "Should the teacher of Ukrainian dance be Ukrainian?," 52% of the respondents who tended to support the concept of a non-Soviet Ukraine in comparison to 18% of the respondents who tended to support the concept of a Soviet Ukraine wanted the teacher to be Ukrainian (Table 33 in Appendix B). The results indicated that there was evidence of exclusivity tendencies in the group which tended to support a non-Soviet Ukraine in that they wanted the dance teacher to be Ukrainian.

For the question, "How would you feel if a non-Ukrainian was teaching your dance group?," 36% of the respondents who tended to support the concept of a non-Soviet Ukraine said they would feel a little unhappy or not happy in comparison to 6% of the respondents who tended to support the concept of a Soviet Ukraine who said they would not be happy (Table 34 in Appendix B). It was concluded that the group which tended to support the concept of a non-Soviet Ukraine had a desire for exclusivity regarding a Ukrainian dance teacher and that they would not be happy with a non-Ukrainian dance teacher.

**Comments regarding exclusivity and a political inclination.** Because members of Ukrainian communities with different political feelings have maintained a political boundary between one another, it was perceived that a political boundary would exist between Nationalist and AUUC dance communities as well. This seemed to be confirmed by an AUUC dancer who said, ". . . a kid gets a bad reaction when he says he dances for AUUC" (#077, 4 March 1986). Consequently, I assumed that exclusivity would be prevalent and that a dancer from the AUUC dance community would never be encouraged to audition for the Shumka Dance Company or be accepted by the company

because of the political biases in the Ukrainian community. However, one AUUC dancer said she was thinking of trying out for Shumka, even though, she said, "I know that would create a lot of hard feelings with our group" (#074, 14 March 1986).

To ascertain the present audition philosophy of the Shumka Dance Company, I asked the artistic director of Shumka at a recent dance convention (27 June 1987) if Shumka would accept an AUUC dancer. He said that Shumka would grant an audition if the AUUC dancer loved his culture and wanted to dance. One wonders if an AUUC dancer's audition would be successful, but the question was not raised. The fact that "barriers" were perceived to have existed in the past exemplifies a boundary-maintaining mechanism within the broader Ukrainian dance community, but it is a barrier which today seems to be changing.

## Exclusivity and Church Affiliation

A church does not vacillate in its approach to members--ritual and prayers in a church service seldom vary, the promise of salvation is forever, and one is always entreated to lead a better life. Church affiliation was perceived to be important in this study because churches have fostered the maintenance of certain ideas and practices in a culture or society. Perhaps, because of this penchant for preserving the way things have always been done, the Church has been called "a boundary maintenance agency, *par excellence* " (G. Glassford, June, 1987).

The church affiliation variable had four units: the Ukrainian Orthodox Church, the Ukrainian Catholic Church, a non-Ukrainian church, and No church. There were only seven respondents in the non-Ukrainian church group, and this number was ignored because there were too few. Significance was found in the responses to six questions. The response regarding the seeing of a non-Ukrainian child in the political inclination variable (Table 35 in Appendix B) was ignored because this information did not contribute to the discussion regarding exclusivity.

For the question, "What language should be used in the dance class?," 15% of the Ukrainian Catholic Church respondents and 14% of the Ukrainian Orthodox Church respondents in comparison to 0% in the No church group thought Ukrainian should be used in the dance class (Table 36 in Appendix B). These percentages regarding a desire for exclusivity based on language were too low to indicate any significant exclusivity tendency.

There was an inclination to expect that the two Ukrainian Churches would encourage the use and maintenance of the Ukrainian language, and that this would be

evidence of boundary maintenance. Furthermore, it was thought that the Ukrainian Catholic Church would encourage this maintenance more than would the Orthodox Church. This idea was somewhat supported by the realization that a Ukrainian Orthodox Church prayer book allowed a reader to follow the service in Ukrainian on one side of a page and in English on the other side. This did not appear to represent the action of an institution that sought to maintain the Ukrainian language. Rather, it appeared to acknowledge the fact that there were Ukrainians who were not fluent in Ukrainian. In this instance, the Ukrainian Orthodox Church appeared to be accommodating Ukrainians who spoke English as well as Ukrainians who spoke Ukrainian. I did not have occasion to inquire about the use of Ukrainian in the Ukrainian Catholic Church prayer book, so any thought that the Ukrainian Catholic Church might be more interested than the Ukrainian Orthodox Church in maintaining the Ukrainian language cannot be entertained.

For the question, "Should the teacher of Ukrainian dance be Ukrainian?," 60% of the Ukrainian Orthodox Church respondents in comparison to 6% of the No Church respondents preferred that the teacher of dance be Ukrainian (Table 37 in Appendix B). The number of responses in the Ukrainian Catholic Church group and the Not a Ukrainian Church group was too low to be considered. The results indicated the existence of a strong exclusivity tendency in the Ukrainian Orthodox Church group with regard to a desire for a Ukrainian dance teacher.

For the question, "How would you feel if a non-Ukrainian was teaching your dance group?," 35% of the Ukrainian Catholic Church respondents and 33% of the Ukrainian Orthodox Church respondents said they would feel a little unhappy or not happy in comparison to 5% of the No church respondents who said they would be a little unhappy (Table 38 in Appendix B). This result indicated the presence of moderate exclusivity tendencies in the two church groups as reflected by their feelings of unhappiness regarding a non-Ukrainian teacher.

For the questions, "Have you ever seen a non-Ukrainian child in Ukrainian dance classes?," (Table 39 in Appendix B) and "Have you ever seen a non-Ukrainian teen in Ukrainian dance classes?," the results in the church affiliation variable were disregarded because they had no bearing on exclusivity tendencies (Table 40 in Appendix B).

In response to the query, " How would you feel if a non-Ukrainian teen enrolled in the Ukrainian dance class at your place of dance?," 27% of the Ukrainian Catholic Church respondents in comparison to 0% of both the Ukrainian Orthodox Church respondents and the No church respondents said they would be surprised (Table 41 in Appendix B). As was mentioned in the discussion related to the generation variable, the

expression of surprise among Ukrainian Catholic Church respondents probably indicated that a non-Ukrainian was not expected to partake in the dance aspect of a Ukrainian culture in his/her teen years, and was not evidence of a desire for exclusivity.

Also in Table 41, 10% of the Ukrainian Orthodox Church respondents in comparison to 0% in both the Ukrainian Catholic Church group and the No church group said they would be bothered a little. The percentage of people who said, "I would be bothered a little" was very low. These results indicated little desire for exclusivity regarding non-Ukrainian teen participants.

**Comments regarding exclusivity and the church.** An indication of the influence of Ukrainian churches with regard to dance was provided when some respondents revealed that church affiliation guides a parent's choice of dance school for their children. One respondent said, "There is a connection with the school you dance at by religious or political feelings [of your parents]" (#112, 16 April 1986). A second respondent distinguished between the influence of politics and the church:

> It's [the choosing of a dance school by a parent is] more of a religious thing than [a] political [thing]. Politics are involved in every church, but I think it [the choosing of a dance school by a parent] is more religious. (#113, 23 April 1986)

Another indication of the influence of the church on dance had to do with boundary maintenance between Ukrainian nationalist churches. In pre-study interviews, I was introduced to the idea that at one time there were strong differences between religious factions in Ukraine (I.C., 1 June 1983). Evidence that differences between Ukrainian churches also existed in Canada, and that as recently as twenty years ago the differences were thought to affect a person's chances to participate in a Ukrainian dance class, came from one individual:

> There used to be a thing that really bothered me . . . I remember people saying, "You may not be allowed to come and dance because you're Catholic. This is an Orthodox group." (#037, 26 June 1985)

Certainly, this was an example of an attempt to exclude a person of one religion from the dance group of another religion. Subsequent reading led me to believe that animosity between the Ukrainian Catholic Church and the Ukrainian Orthodox Church in Canada had been resolved. However, two comments during the interview process indicated that the maintenance of boundaries between the Ukrainian Catholic Church dance group and Ukrainian Orthodox Church dance groups was still a reality:

> In the younger groups, there can be conflicts [related to religion]. There's another group, _____, and they're pure Catholics. They really tend to stick to themselves just like we do because we know we aren't going to get along with them. It's just as a whole, the two groups, not personally myself. (#113, 23 April 1986)

> Cheremosh is one of the top two groups in Alberta and Shumka's the other one, and the difference is Catholic and Greek Orthodox. Shumka is Greek Orthodox and Cheremosh is Catholic . . . If you want to go into Cheremosh and you're Greek Orthodox, they shun you at Shumka, and . . . if you're Greek Orthodox, they don't want you at Cheremosh . . . I'm Greek Orthodox, so if I go to Cheremosh, I may end up losing some friends or respect of a peer. They have something against you. (#107, 19 April 1986)

Indication that the religious situation appeared to be changing, at least at the level of Shumka and Cheremosh dance companies, came from one respondent:

> I think, originally, that was sort of the way the organizations were started [along religious lines], but . . . it's [dance has] become more of a melting pot, and it's drawing kids from both churches, from all over, from all areas, and from community groups. (#123, 5 May 1986)

A further example appeared to support a trend toward the lessening of exclusive tendencies based on religion, at least among those of the Ukrainian Orthodox faith. In this study, the instructors of the Ukrainian Orthodox parish senior performing group were Ukrainian Catholics. This did not appear to concern the Orthodox parish dance community. In addition, these particular Catholics were members of Shumka, the semi-professional dance company. Perhaps Shumka has dropped the strongly Orthodox image to which one respondent referred in an interview.

## Exclusivity and Canadian Ukrainian Identification

The Canadian Ukrainian Identification variable had six units. Included in the list was CANADIAN and UKRAINIAN as well as combinations of CANADIAN and UKRAINIAN. It was thought that those who identified themselves with a combination of the two names and used the prefix UKRAINIAN to identify themselves would be more interested in exclusivity than those who identified themselves with a combination of the two names but used the prefix CANADIAN. It is interesting to note that no respondents identified themselves as a CANADIAN or as a UKRAINIAN. Rather, they identified themselves as CANADIAN Ukrainian, CANADIAN UKRAINIAN, UKRAINIAN

CANADIAN, and UKRAINIAN Canadian. Significance was found in the responses to two questions.

There were no particular differences among Canadian Ukrainian Identification groups or indications of exclusivity in the responses to the question, "Can any child participate in Ukrainian dance classes at your dance place?" All the respondents in all groups believed that any child could participate in Ukrainian dance classes at one's dance place (Table 42 in Appendix B). There was no desire to exclude a child from participation in a dance class.

For the question, "How would you feel if a non-Ukrainian teen enrolled in Ukrainian dance classes at your place of dance?," 7% of the UKRAINIAN CANADIAN respondents in comparison to 0% of both the CANADIAN UKRAINIAN and the CANADIAN Ukrainian respondents said they would be "bothered a little." The response, "I would be surprised," came from 8% of the CANADIAN Ukrainian respondents and 6% of the CANADIAN UKRAINIAN respondents (Table 43 in Appendix B). The proportions of respondents who were surprised or bothered were too low to indicate any tendency among the identification groups towards exclusivity.

## Exclusivity and Ukrainian Youth Organization

The youth organization variable had four units: a combined group for the members of SUMK and UCY youth organizations, members of a SUM youth organization, members of an AUUC youth organization, and non-members of a Ukrainian youth organization. Significance was found in the responses to one question.

For the question, "Have you ever seen a non-Ukrainian teen in Ukrainian dance classes?" the findings were disregarded because it had been decided that this question had little to do with exclusivity (Table 44 in Appendix B).

## Exclusivity and Comments Relating to a Desire to Keep Ukrainian Dance for Ukrainians

The responses to the question, "Is there a desire to keep Ukrainian dance preferably for Ukrainians?," were not significant at $P = < .05$ for any variable, but some respondents' comments are offered below.

Several respondents commented that the question was simply not true: "No, I don't get that impression at all. We would like as many people as possible to see our groups perform--see, participate, have anything to do with [our groups]" (#093, 26 March

1986). "If they enjoy it, if they enjoy watching it, if they enjoy dancing it, there's no problem" (#60, 12 July 1985). "Anybody that wanted to dance would dance" (#042, 27 June 1985). "I haven't felt any desire to keep it just for Ukrainians" (#066, 23 July 1985). Others agreed that the question was not true.

> **Not true:** The majority of people are willing to let others join in. It's just like Hawaiian dancing, there are English or Canadians doing it. It's just the same for the Ukrainians--we don't mind [if non-Ukrainians do Ukrainian dance]. (#113, 23 April 1986)

> **Not true:** I'm not aware of any Ukrainian that would like to keep it for Ukrainians only. I feel Ukrainians are proud of who they are, and their heritage means a lot to them, but I can't say that I know of anybody that can say, just keep it for Ukrainians. (#048, 8 July 1985)

One respondent maintained that the statement could be true or false, but that it was false for him. In so saying, he acknowledged that there were two groups with different beliefs.

> It depends on which groups you're talking to. It depends on what side of the fence you're on. I don't believe in maintaining Ukrainian dance is strictly for Ukrainians. I think there's a universal commonality between peoples, and for people to portray what they know in a cultural sense is terrific, is fantastic. And if we can get these people <u>together</u> to show each other what we can do--that is the socialization global process of education. (#096, 25 March 1986)

However, just as many and more respondents stated that they thought the question was true. "I've seen traces of it [a desire to keep Ukrainian dance for Ukrainians] everywhere, every dance group you talk to" (#049, 9 July 1985), "I see it all around me. Some Ukrainians, they like the roots to be pure" (#058, 9 July 1985), and "That's basically right. It's the intent of established dancing groups to prolong the culture and prolong dancing" (#051, 10 July 1985) were some comments. While the "true" answers provided indications of exclusivity regarding Ukrainian dance, they also demonstrated ambivalence within the Ukrainian community or that attitudes are changing.

Some Canadians of Ukrainian descent stressed that the statement was true but added that non-Ukrainians were not ousted: "It is for Ukrainians, but no one is complaining if someone else is out there" (#087, 20 March 1986). "They don't really think that [it's] bad if somebody of another nationality comes in and decides he wants to dance" (#118, 5 May 1986). "Most of us were brought up Ukrainian. We certainly would not reject someone that was not Ukrainian" (#059, 11 July 1985). Some respondents thought the statement was true but only for those of an older generation:

> **True:** Among the older people, yes [the statement is true] . . . they've [the older people] never seen this before, and as we're getting more modern every day and people are venturing into different fields of dance, they're participating in other traditions as well. Canada's multi-cultural right now, so we learn to accept others' cultures and respect them. (#110, 16 April 1986)

> **True:** Older people, it's part of their tradition--they'd be the ones who'd object . . . some of the younger ones as well, because if the parents have that idea, then it probably follows through with their children. (#082, 12 March 1986)

Another respondent believed that succeeding generations of Canadian-born would be less inclined to want Ukrainian dance only for Ukrainian Canadians:

> Over the generations, I think they've become more open about who comes in. Depending on when the parents came to Canada, they will be either more or less open. If they're a first generation Canadian--if the parents during the second World War came [to Canada] like my parents, so I would be first generation--I [they] would probably be less open. If it were third or fourth generation, I think it would be completely open. (#053, 15 July 1985)

Other respondents agreed that the statement was true.

> **True:** It's true for a number of people, for example, those that have lived in Ukraine and come over . . . children of those people. As the generations go on, the feeling might change a bit. I feel, why limit it to our specific group when we can expand our knowledge beyond our own people and have those people experience it as well? (#062, 17 July 1985).

> **True:** I think Ukrainians do want to keep it [dance] Ukrainian, but I don't agree with it. Non-Ukrainians are not seen in the Ukrainian community, so they're kind of out of place and not really accepted. I feel if they want to [dance], sure. (#112, 16 April 1986)

> **True:** [The statement belongs to the realm of] inner feelings, unspoken, an understanding between Ukrainians. It is drummed into you by your local priest. It's something that you grow up with. It's like appreciating a Ukrainian [language] translation when meaning is lost. It's got to do with upbringing and what you've heard for many years. (#130, 26 April 1986)

> **True:** I think it's really stressed. There are no real appeals to different organizations or different nationalities to come in. It's [the desire is] just all around in the Ukrainian community basically. Maybe it's unintentional, but it's there. (#111, 22 April 1986)

> **True:** I think . . . there is a tendency to expect that a Ukrainian dancer is probably Ukrainian when you get to a fairly high level where it is considered to be more of an artistic effort which depicts a custom. There's a tendency to want to see that person closely resemble what might be the true Ukrainian in terms of their actions and their appearance and perhaps even in their ability to speak it [Ukrainian]. (#095, 21 March 1986)

## Summary of Interview Results Regarding Exclusivity

1. There were differences in dance community, political inclination, and church affiliation variables regarding whether a teacher of Ukrainian dance should be Ukrainian. The results supported the existence of exclusivity in the following groups because a majority percentage of respondents said that a Ukrainian dance teacher should be Ukrainian: 57% of the Orthodox Church dance community respondents; 52% of the non-Soviet Ukraine respondents; and 60% of the Ukrainian Orthodox Church respondents (Tables 28, 33, and 37 in Appendix B).

2. There were differences in generation, dance community, political inclination, and church affiliation variables regarding how one would feel if a non-Ukrainian were teaching one's dance group. The results supported the existence of exclusivity in the following groups because a meaningful percentage of respondents said they would not be happy if dance class were taught by a non-Ukrainian: 31% of the third/fourth generation respondents, 40% of the SUM and 30% of the Orthodox Church dance community respondents, 36% of the non-Soviet Ukraine respondents, and 20% of the Ukrainian Catholic Church respondents (Tables 25, 29, 34 and 38 in Appendix B).

3. There were differences in dance community, political inclination, and church affiliation variables regarding language use in a dance class. The results did not support the existence of exclusivity in the following groups because an insufficient percentage of respondents said Ukrainian should be used in dance class: 13% of the SUM and 12% of the Orthodox Church dance community respondents, 13% of the non-Soviet respondents, and 15% of Ukrainian Catholic and 14% of Ukrainian Orthodox Church respondents (Tables 27, 32, and 36 in Appendix B).

4. There were differences in generation, church affiliation, and Canadian Ukrainian identification variables regarding the enrollment of a non-Ukrainian teen in a Ukrainian dance class at one's place of dance. The results did not support the existence of exclusivity in the following groups because an insufficient proportion of respondents said they would be bothered a little if a non-Ukrainian teen enrolled in dance class: 14% of the third/fourth generation respondents, 10% of the Ukrainian Orthodox Church respondents, and 7% of the UKRAINIAN CANADIAN respondents (Tables 26, 41, and 43 in Appendix B).

5. There were no differences in the Canadian Ukrainian identification variable regarding the participation of any child in Ukrainian dance classes at one's dance place.

The results did not support the existence of exclusivity because 100% of all the respondents in all groups believed that any child could participate in Ukrainian dance classes at their dance place (Table 42 in Appendix B).

6. The respondents were ambivalent in their comments regarding whether or not there was a desire to keep Ukrainian dance for Ukrainians.

## ATTITUDES TOWARD BACKGROUND CONTENT IN UKRAINIAN DANCE

I was interested in this area because, in the teaching of folk dance courses, I had found that the inclusion of background information promoted more interest in a dance than could be achieved by merely teaching steps and patterns. For me, Avramenko exemplified the way a folk or ethnic dance should be taught. He taught the where and why of a dance and then the how of it rather than just the how. The quotation from Pritz (in Chapter 3 of this document) illustrated the way in which Avramenko used story-telling to augment a skill and link it to the homeland experience:

> . . . He would fill the heads of his youthful students with tales of brave kozak deeds and kozak dances and when he could see he had captured their imaginations, he would himself go down into a prysiadka. Such a manner of teaching greatly inspired the youth; . . . students felt that they too were part of the land of their forefathers and of a mighty tradition of zaporozhian freedom (Pritz, 1977:163).

It seemed that teachers who taught merely how to do a dance would be denying their students an interesting and varied background of information that could enrich the dance experience. I speculated that there was a minimal amount of background content in Ukrainian dance lesson and that supplementary material might strengthen a link to a heritage from Ukraine.

Background content was defined as material in a Ukrainian dance lesson that takes the instructional experience beyond the teaching of physical skills. It was hypothesized that there would be differences in attitudes toward the background content of Ukrainian dance, among groups of Canadians of Ukrainian descent, based on each of the following variables:

1. generation,
2. date of arrival in Canada from Ukraine,
3. dance community,
4. political inclination,
5. church affiliation,
6. Canadian Ukrainian identification, and
7. membership in a Ukrainian youth organization.

In order to test the background content hypothesis, statements in a questionnaire and questions in a structured interview were formulated (see Appendix C). Responses to the statements in the questionnaire were subjected to analysis of variance, a multiple range test, a Pearson Correlation Coefficient examination, and factor analysis.

ANOVA and multiple range test results for background content are given in Appendix A and in Tables 4 and 5 in Appendix B. Pearson Correlation Coefficient results for all the dependent variables are located in Appendix A, and in Table 11 in Appendix B.

Factor analysis results are presented in Appendix A, and in Tables 12 and 13 in Appendix B. ANOVA statistical results for empirical factors are located in Appendix A and in Tables 14-19 of Appendix B. Multiple range test results for all empirical factors are given in Appendix A and in Table 20 in Appendix B. Pearson Test/Re-test results for all empirical factors are displayed in Appendix A, and comparisons between the Pearson results for the four dependent variables (the rational factors) and the three empirical factors are provided in Tables 21, 22, 23, and 24 in Appendix B.

The results of the structured interview regarding background content were assessed by means of a chi square test and are located in Tables 45, 47, 49, and 50 in Appendix B. In some instances, the data taken from the interview were formulated into frequency tables (Tables 51 through 54, and 56 through 58 in Appendix B). The questionnaire and interview results for background content are summarized in Table 5.2. In the table, 'NS' refers to non-significant results; 'partic' is a shortened version of particular.

## Questionnaire Results Regarding Background Content

In the questionnaire results regarding attitudes toward background content, the dance community was the sole variable in which there was a significant difference between groups. The difference was between the Orthodox Church dance community and the AUUC dance community respondents.

It had been anticipated that a significant difference between nationalist dance communities and the AUUC dance community regarding background content from Soviet

**TABLE 5.2**
**Summary Regarding Background Content Results**

| Instrument | Significant Variables | Results | Support for Hypothesis |
|---|---|---|---|
| **Questionnaire** | generation | NS | |
| | arrival | NS | |
| | **dance community** | **a difference** | √ |
| | political inclination | NS | |
| | church affiliation | NS | |
| | Canadian Ukrainian ID | NS | |
| | youth organization | NS | |
| **Interview** | **generation** | **difference in one question** | √ |
| | **arrival** | **difference in one question** | √ |
| | dance community | NS | |
| | political inclination | no partic differences in 2 questions | |
| | church affiliation | NS | |
| | Canadian Ukrainian ID | NS | |
| | youth organization | NS | |

Ukraine might be encountered. Consequently, three statements in the questionnaire were related toward the transmission of historical dance material to Canadian Ukrainian dance students from specific periods of Ukrainian dance development (from pre-1900 Ukraine, from Canada between World War I and II, and from Soviet Ukraine). There is a possibility that some respondents were indicating either an acceptance or an aversion to a particular historical period rather than to the dance of that period.

The remaining three statements in the questionnaire asked (1) if some background material should be included in a dance lesson, (2) if tales of Cossack material and events of historical pride should be included in dance lessons for boys, and (3) if Ukrainian dance classes were independent of political teachings. It was thought that responses regarding

the latter statement in particular would be revealing, but there were few extemporaneous comments. However, during the process of interviewing, information was volunteered regarding the existence of presentations of a politcal nature in the AUUC Ukrainian community when AUUC dancers were part of the audience. This incident provided another illustration to the researcher of the greater value that was derived from the interview process than was obtained through the use of the questionnaire.

## Interview Results Regarding Background Content

The information regarding background content has been separated into frequency findings and into statistical results. Responses relating to what Canadians of Ukrainian descent perceived was taught in a dance class, to what they thought could be added to a dance class that would be interesting, and to what they would accept as an appropriate learning experience in a dance class were not subjected to computer analysis. These frequency data will be presented in a later part of this chapter.

Results relating to whether ancestral dances were thought to be part of a dance lesson, to whether the content in a dance class was thought to provide a link to one's Ukrainian past, and to whether Canadians of Ukrainian descent thought of their dance class as a place of dancing or as a place where a total dance heritage was obtained. I had speculated that Ukrainian dance had been severed from its original roots--that ancestral dances would not be taught, that content would not provide a link to old Ukraine, and that respondents would think of their dance class as a place of dancing rather than a place where a total dance heritage was received. Significance was found in responses to these questions in the independent variables of generation, arrival date, and political inclination. It is necessary to assess these variables one at a time.

### Background Content and Generation

The generation variable was scaled into four units: immigrant generation, first generation Canadian-born, second generation Canadian-born, and third/fourth generation Canadian-born. One question related to background content in the interview produced differences of opinion in the generation variable.

For the question, "Do you feel the dances of your Ukrainian ancestors are part of the content in a Ukrainian dance class?," 83% of respondents in the second generation group, 65% of the first generation respondents, and 56% of the third/fourth generation

respondents, said the dances of their ancestors were taught or that they thought they were taught (Table 45 in Appendix B). The results did not support a speculation that Ukrainian dance had been severed from its roots.

A number of respondents stated that the basic idea relative to ancestral dances was taught but not the actual dances (31% of the third/fourth generation group in comparison to 13% in both the first generation group and the second generation group). Thus, a greater proportion of the third/fourth generation respondents appeared to know that actual ancestral dances were not part of the dance class content. In previous discussions, it has been suggested that some members of the third/fourth generation were undergoing a resurgence of interest in their ethnic roots. I think these results provided another example of increased awareness and interest pertaining to the dance of Ukrainians among some respondents who were third/fourth generation.

There may have been less awareness in the second generation group of respondents that only the basic idea of ancestral dances was taught because, for 50% of these people (Table 46 in Appendix B), ancestral dances may be taught. Half of this group were in the AUUC dance community and they may well have been taught ancestral dances that came from Soviet sources.

There may have been less awareness in the first generation respondents that only the basic idea of ancestral dances was taught because ancestral dances may not be part of their repertoire. Of these respondents, 57% of this group were in the SUM dance community (Table 46 in Appendix B), a community which may refuse to accept dance material or information obtainable from Soviet sources because finding value in Soviet material or information would run counter to their political feelings. In addition, the SUM community may not have wanted to access Canadian Ukrainian ancestral dances (Avramenko dances) because these dances would have little meaning for their members--these dances were done in Canada before the community members arrived in Canada.

## Background Content and Date of Arrival in Canada

The arrival variable was scaled into four units: arrival prior to World War I, arrival between World War I and II, arrival after World War II to 1965, and arrival after 1965. A significant difference was found among the groups for one question.

For the question, "Do you feel that the dances of your Ukrainian ancestors are part of the content in a Ukrainian dance class?," I had anticipated that a major proportion of

respondents would answer "no," indicating that dance had been severed from its roots. However, 90% of respondents whose family arrived between World War I and II, and 71% of those whose family arrived prior to World War I said the dances of the ancestors were part of the content of a Ukrainian dance class (Table 47 in Appendix B). Only 33% of those respondents whose family arrived after World War II agreed.

It was somewhat surprising that the results did not support a speculation that Ukrainian dance had been severed from its roots, but it was disconcerting to discover that only one third of the respondents whose family arrived after World War II had believed that ancestral dance content was a part of a lesson.

I had presumed that these newest Ukrainian Canadians would have the strongest interest in maintaining connections to Ukraine, and that they, more than any other group, would demand that their offspring participate in ancestral dances to keep the dances of Ukraine ever-green. This presumption was not substantiated. The highest proportion of respondents who said ancestral content was not part of their dance lessons was from the group which I had thought would receive the most ancestral content in dance classes.

Apparently, the newest Ukrainian Canadians have not taken steps to ensure that their offspring would learn ancestral dances. Was the participation of their youngsters in the dance of the ancestors not important to these individuals? What has taken precedence? Perhaps other interests and concerns have over-ridden thoughts regarding dance.

The lowest proportion of respondents who believed that ancestral dance content was part of a lesson was in the group of post-World War II arrivals in Canada. This can lead to speculation that teachers of this group do not know or are not interested in teaching dances of the past, or that parents of this group do not question or are not aware or do not care whether dances of the ancestors are taught in dance class. Perhaps the Ukrainian ancestors or their dances are considered unimportant or unworthy of consideration and are not valued by this group. The value system of those who arrived after World War II may be one in which Ukrainian dance content is not held to be particularly important. One mother who arrived after World War II seemed to confirm this when she stated that language, religion, and politics were "very closely tied," and very important to members of her community (#047, 2 July 1985). It would appear that dance and the dances of the ancestors do not have high priority in the SUM community's consideration of what is important.

The apparent difference could be the result of teaching different content to different ages. Ancestral dances or the idea of ancestral dances might well be taught--perhaps to children and young teens--while such dances might not be part of the offering for the

senior dance group.

Some respondents representing the group which arrived after World War II to 1965 (25%) and some respondents representing the group which arrived prior to World War I (25%) seemed to have additional insight--they believed that actual ancestral dances were not part of their dance content. Why might there be more awareness that they were not doing actual ancestral dances among those who were represented by these two arrival groups?

Among those who indicated that they or their family arrived after World War II to 1965, every one of the respondents was a member of the SUM dance community (Table 48 in Appendix B). An awareness might arise if some of these dancers knew or sensed that it was highly unlikely that their instructors could obtain information about the dances of old Ukraine when information about those dances was located in the Soviet Ukraine. Then again, perhaps the respondents in the SUM dance community who said ancestral dances were not part of a dance class content wanted to forget or ignore their dance connections to Ukraine because the country had become Russianized.

Among those who indicated that their family came during the earliest wave, 51% of the respondents were members of the Ukrainian Orthodox Church dance community (Table 48 in Appendix B). An awareness would be present because the instructors of this particular dance community had informed the dancers that there were no actual ancestral dances. This information obviously affected the responses of this arrival group, but the response in this case was thought to have had more to do with the education of these persons than it had to do with when their family arrived in Canada.

It may also have been that the findings indicated that some children of the newest immigrants and some children of the oldest immigrants were more aware of the presence or absence of ancestral dances in a Ukrainian dance class than other Canadian Ukrainians. The data may suggest that these people have a truer perspective of the Ukrainian dance scene in Canada, that Canadian Ukrainian dance has distanced itself from the dances of ancestors, and that Ukrainian dances have been severed from their original roots.

The foregoing has been a discussion of attitudes regarding whether or not ancestral dances were part of the content of a Ukrainian dance class based on differences or similarities in responses among generation groups and arrival groups. Unfortunately, whether ancestral dances should or should not have been taught in the dance class was not asked. Nonetheless, information as to why ancestral dances might not have been taught was obtained.

**Comments regarding the dances of the ancestors.** One respondent provided some insight as to why the dances of the ancestors might not be performed:

> When it gets down to real ancestor dances like round dances, I don't think that's taught very much now, in fact, I think that's all pretty well gone. There is the knowledge about it, but the problem . . . is with the audiences reacting to what they see. You have to do things that will make the audience happy . . . . If we had to do some of the dances that were done at the beginning, people would get bored probably. They want to see the leaps, they want to see the jumps . . . . (#037, 26 June 1985)

Apart from this indication that dances of the ancestors would be boring in a concert today, one must also realize that the jumps and exciting whirls seen today in Ukrainian dance are not part of the traditional dance forms.

It is also conceivable that older dances have not been taught because some dancers perceive ancestral dances to be "boring." Indeed, this explicit comment came from young woman in the pilot study. In addition, if dancers think ancestral dances are boring, it seems entirely possible that dance leaders would hesitate to mount a revival of a dance that they perceive their dancers will not enjoy.

Some other reasons why dances of the past may not be taught are as follows: Ukrainian Canadian choreographers probably do not have ready access to the dances of their Ukrainian ancestors. While other "old" dances are accessible--there are written records of the dances of Avramenko's time which were taught and performed in Canada between the two World Wars--these dances may not be used because they may not be sufficiently ancient. Also, it is possible that third-wave individuals would hesitate to use Avramenko dances because they would not be familiar with them nor would they have any feeling for them. Finally, it may be that dances of the past are of interest only to students of the past.

## Background Content and Political Inclination

The political inclination variable was divided into three units: respondents who tended to support the concept of a Soviet Ukraine, those who tended to support the concept of a non-Soviet Ukraine, and those who tended to support neither concept. A fourth unit was added when it was discovered that some respondents tended to support both concepts. Because there were only three respondents who tended to support neither concept and only six who tended to support both concepts, they were disregarded. Significant results were found in the responses to two questions.

For the question, "Does the content of a Ukrainian dance class give a dancer a link to his/her past?," 78% of the respondents who tended to support the concept of a non-Soviet Ukraine, and 72% of of those who tended to support the concept of a Soviet Ukraine said that the content in a Ukrainian dance class did give a dancer a link to his/her past or that they thought it did (Table 49 in Appendix B). The results did not support a speculation that Ukrainian dance had been severed from its roots.

Some who thought their was little or no link said, "I would feel the link if they told us why people danced in Ukraine" (#043, 27 June 1985, a junior SUM dancer), and "It may be there a little bit, but probably the strongest feeling we get is from entertaining the people [the audience] and giving them a good show" (#059, 11 July 1985, a senior SUM dancer). Another respondent stated:

> I don't think that there is necessarily something [in dance] that they feel deeper . . . it [dance] is something that they enjoy doing and is a lot of fun, and it happens to be a particularly convenient dance form because they are Ukrainian and there are Ukrainian dances being taught, [and] Mom and Dad and *Baba* and *Dido* . . . but I don't think there is much felt beyond that. (#071, 16 August 1985, a SUM leader)

Despite the fact that some thought there was little or no link, the results indicated that a large percentage (over 70%) of respondents thought that there was a content link from the dances to one's Ukrainian past. One who felt that the link was there said, "I think the direct link is still there. It's probably not as strong as it was, but deep down that link is very much there" (#048, 8 July 1985, a SUM mother). Another comment was:

> [There is a link] for most people of Ukrainian origin who take their culture somewhat seriously, because that is something your ancestors used to do. Sometimes you like to know your roots--feel a little bit of what they did. (#065, 19 July 1985, a senior SUM dancer)

I was inclined to think that while a link to the past may not be present in actual content, a connection exists in the form of spiritual or emotional links. This connection appeared to be widely held and firmly believed among respondents.

For the question, "Do you think of the Ukrainian dance class as a place where a total dance heritage is received or do you tend to think of it as a place of dancing?," 41.2% of respondents who tended to support the concept of a Soviet Ukraine and 33.3% of the respondents who tended to support the concept of a non-Soviet Ukraine thought of their dance class as a place of dancing (Table 50 in Appendix B). This response came as no surprise because it was one of my main contentions. The result is an indication that

among the sample studied a third of the people in both political communities believed that the Ukrainian dance class was not oriented toward background content. In other words, Ukrainian dance instruction did not go beyond the teaching of steps and patterns. Whether this is good or bad, right or wrong, was not for the researcher to decide or conclude.

## Interview Frequency Data Regarding Background Content

### What Was Taught in a Dance Class

It was mentioned earlier that the question, "What is taught in a dance lesson?," was not subjected to computer analysis. The results were gathered as frequency data. Certain items were perceived as content in Ukrainian dance lesson at children's, junior and senior levels of dance instruction. These items were steps and dances (Tables 51, 52, and 53 in Appendix B). Other components mentioned as being in a dance lesson were exercises, performing tips, and background information.

A concern of some respondents who commented about dance content was the amount of repetition in a dance class. One mother of a young dancer in the SUM dance community was against meaningless repetition and in favor of background content. She stated:

> What dance is right now, it's strictly methodological repetition over and over and over. The children, unless they have the Ukrainian background, the appreciation of what that is about, most of them (and a good many of the instructors) aren't even aware of what . . . is the meaning behind the dance. What is behind the Hopak, the Arkan? They're not aware of the traditional meaning behind it. If you don't understand what it's about, how can you bring it out to its fullest? (#048, 8 July 1985)

The amount of repetition in a class was also a concern for a young AUUC dancer. Her father reported that she had said that the procedure in the dance class was to warm up and then "go through the same darn routine over and over and over" (#095, 21 March 1986).

Another mother of young dancer in the SUM dance community appeared to object to the quality of experience in a dance class when she said "It's basically a physical education type of thing and there's not an awful lot of culture" (#053, 18 April 1985). This comment was also an indictment of physical education.

Responses of some older dancers indicated that content in a Ukrainian dance class was not just steps and patterns and a repetition of these. A SUM senior dancer said, "[In the senior performing group] you learn why you're doing it, and the story behind it, and

why you should be proud of it" (#061, 16 July 1985). In the Orthodox dance community, many members of the performing group attested to the fact that they were given background material. A typical comment was:

> One night, instead of having dance class, they brought in a few videos, and they also went through some of the stages of dance from religious worship to recreational to theatrical, and so they told us why they [the Ukrainian people] used to dance . . . . (#108, 19 April 1986)

Apparently, background content in the dance class could be offered to the older students. Was background content thought of as inappropriate for children and young teens? This was contrary to a thought expressed earlier. I had suggested that young dancers in the SUM community who received Ukrainian information in school might not want background material in a dance lesson because they could possibly have encountered the material before and might find it repetitious and boring. One SUM mother obviously thought her daughter would feel this way: "I didn't choose some [of the learning experiences] because _____ [my daughter] would already have had them in Ukrainian school. She might be bored" (#055, 25 July 1985). Some respondents in the SUM community said the children might be bored but that background content could be beneficial nonetheless.

> They would get most of that information [the learning experiences], but you could tie it in and relate it. I'm not saying in a dance class you should go through a lecture. I don't think anybody could be bored with reinforcement. (#070, 16 August 1985, a SUM community leader)

> I think it [background content] might be an overlap for some of them, but there are an awful lot of children who take dancing lessons who don't attend *Ridna Shkola*. Those that do [go to Ukrainian school], they'll learn it as a school lesson, but I think sometimes the practical application of something has to be pointed out to them . . . . (#071, 16 August 1985, another SUM community leader)

> It [background content] would be of more benefit to a child who had not heard of it before, but it would also be of benefit to the child that did hear it before because the child may have heard it before but thought nothing of it . . . . (#062, 17 July 1985, a SUM Senior dancer)

> You wouldn't get too much attention [to background content] up to the teens. Wait 'till they're out of the school system. In older groups it would be useful in self-initiation. (#065, 19 July 1985, a SUM senior dancer)

Unfortunately, I thought that an education provided for Canadian Ukrainians via *Ridni Shkoly* and the Ukrainian Course was a phenomenon unique to the SUM community, so

the possibility of boredom with background material was not asked in either the AUUC community (which formerly had a school and was currently entertaining thoughts of starting one again) or the Orthodox Church dance community members many of whom attended Ukrainian bilingual programs in the Edmonton public school district.

**What Could be Taught in a Dance Class**

The second question related to background content from which frequency data were gathered was, "Can you think of anything beyond what is currently taught that might be interesting for dancers if it were included in a Ukrainian dance class?" The responses were strongly in favor of adding background material (Table 54 in Appendix B). Some answers also favored the inclusion of more steps, dances, and opportunities for performance.

Among respondents who favored the addition of background material, a visiting AUUC choreographer offered the following advice regarding background material:

> . . . if you are teaching a Cossack dance, and you want to underline certain aspects of it so that they get a fuller understanding . . . then I think it's necessary to do some additional research and bring to the dancers some more facts about the life of the Cossacks, who were they, how were they organized, why were they organized, what did they do, what was their life like, and so forth, all aspects, so that they get a clear picture of the people whom they are trying to portray through their dancing. (#101, 26 October 1985)

Some AUUC community respondents wanted the inclusion of background material related to dance plus material which went beyond dance per se. An AUUC father wanted the background behind a particular dance included, as well as language, poetry, short stories, and material relating to "wholesome values" (#097, 12 April 1986). A second AUUC father said:

> . . . I feel very strongly that any geography, anything about people, if you learn something about somebody, it's a plus--geography, the culture, the people, it's a plus. I honestly think these kids that are going to a dance class should have a period of time when they should sit down and they should discuss their background, even [their] Canadian background. (#096, 25 March 1986)

An AUUC mother respondent thought that language and singing could be stressed a little bit more after the dance class was finished, while an AUUC senior dancer respondent thought there should be more background information related to why a dance step was done in a certain way. This dancer drew attention to the running polka step (*bihunetz* ) and

questioned why there was a leap in the step. He went on to say, "there's a specific reason. You're actually hopping over something. Every step most likely has a reason behind it" (#077, 4 March 1986).

In the SUM community two parent respondents who were in favor of their children receiving background material had interesting comments also. One mother said, " . . . I would hope that there would be something, ten minutes a lesson, to contribute to a background of dance to give it some roots and reason" (#047, 2 July 1985). The other mother agreed but added a word of caution:

> I'd love to see a little bit of a story told before the dance started so the children would empathize more with the dance itself, but you have to be careful 'cause it's not a Ukrainian history lesson. They have Ukrainian history in their Ukrainian school, they have it in other programs that they are instructed in, therefore, you have to be careful . . . when parents are paying for dance lessons, you can't sit down and give them [children] a half hour history lesson. (#051, 10 July 1985)

A SUM leader respondent who was in favor of background content said:

> Definitely, there should be some background. There should be some meat behind what they are doing as opposed to just performing all the steps, but not for its own sake. There should be a reason for the steps and patterns. It's especially true because there is so much richness in the origin of those steps--you know, right back to folklore and imitative magic. (#071,16 August 1985)

Two dancer respondents in the SUM dance community commented on their desire to have more background material in a dance lesson. One said, "I'd like to know a lot more. I'd like to learn more about Ukraine, what kind of dancing they [the Soviet Ukrainians] do. I'd like to learn more so I could put a little bit more into my dancing" (#058, 9 July 1985). The other dancer commented, "I would like more of a history of steps--where they came from and what they meant--and the story behind certain themes, more in depth" (#059, 11 July 1985). (For a complete listing of respondent suggestions regarding background content, see Table 55 in Appendix B).

While many respondents were in favor of background material, some respondents thought that background content should not be in a dance lesson. One senior dancer in SUM said that he did not want much of anything else in the dance lesson, that he was there to dance, and that he wanted to enjoy Ukrainian dancing as a Ukrainian Canadian and not solely as a Ukrainian. An Orthodox Church community senior dancer said, "You need time for dance. It's important to spend some time on background, but dancing is more important" (#115, 20 April, 1986). An Orthodox Church dance community parent said,

"It's too crammed now in the time slot. You can only learn so much" (#127, 6 May 1986). Finally, a SUM dance community mother whose husband was not Ukrainian prefaced her remarks about background content by saying she was "too much of a Canadian." Following that comment, she emphasized that she did not want a great amount of background material included in a dance lesson:

> A little blurb about this is a dance that is done in the streets, or the mountains, or by the river, or at Christmas, that's enough. A basic overview of what the dance is about is fine. I don't think that any further education should come out of that class. If they want to take Ukrainian lessons, they can take that separately. (#049, 9 July 1985)

## Appropriate Learning Experiences in a Dance Class

One further aspect of the inquiry into background content must be considered. Would specific background content that was linked to elements in Ukrainian mythology, to historical tales of heros and events in Ukraine, to folk tales and proverbs, to insights into costuming, to the influence of geography, etc., be acceptable in a dance lesson? I wanted to discover which topics in a researcher-prepared list of 10 topics or experiences would Canadians of Ukrainian descent consider as appropriate supplementary material for dance. Respondents were asked: (1) to select appropriate learning experiences (ALEs), (2) to choose from their list of ALEs those learning experiences they would find appropriate in a dance class, and (3) to indicate which of the learning experiences were already in the dance class.

An appropriate learning experience was defined as a topic or experience towards which a parent or dancer would have no objection if it were part of a teaching package of information given to a dance class. The experiences included: (1) videotapes of Ukrainian dance performing companies, (2) information supportive of either a Soviet Ukraine or a non-Soviet Ukraine--this experience was included because I thought that if politics was chosen often as one of the ALEs in a dance class, I would know if political input was acceptable in a dance lesson, (3) the significance of birds/trees/water (elements in Ukrainian mythology of how the world began), (4) historical tales of bravery in Ukraine, (5) reasons why people used to dance in Ukraine, (6) the wearing of national costumes of Ukraine, (7) the interrelatedness of certain practices (the presence of a braid on a wedding cake, the braid in a female dancer's hair, the skipping backwards in Ukrainian dancing which could be thought of as a braiding of one's feet), (8) folk tales/proverbs/stories of Ukraine, (9) Ukrainian music, and (10) influence of geography of Ukraine.

One of the points I stressed to the respondents was that the time taken for presenting background information would be five minutes or less--"a short shot." While most respondents understood this to mean that maximum time was to be spent in activity, one AUUC senior dancer commented that he did not like the idea of a "short, five-minute 'shot' while you're resting." He said that sitting down for five minutes and hearing or seeing something "while you relax is no good. It's forced. A kid wants to wink at the girl beside him" (#077, 4 March 1986). However, this respondent was not against the idea of background material. His preference was to have such material integrated as one learned the dance.

Four experiences were considered by Canadian respondents of Ukrainian descent to be the most appropriate choices for learning experiences and the most appropriate for learning experiences in a dance class--only the ranking order varied. The four were the wearing of regional or national costumes of Ukraine, Ukrainian music, reasons why people used to dance in Ukraine, and videotapes of Ukrainian dance-performing companies or of self performances. These four were also at the top of the list of background experiences that were said to be already in the dance class (Tables 56, 57, and 58). I would suggest that these ALEs were probably those with which the respondents were most familiar.

Three experiences were considered the next most appropriate experiences in learning and in the dance class. In no particular order or ranking, they included folk tales, proverbs, stories of Ukraine; the influence of geography; and the interrelatedness of certain practices (the braiding of dough on a wedding cake, the braiding of a female dancer's hair, the skipping backward step in Ukrainian dance which could be thought of as a braid). These were also ranked as the next three experiences that were already in the dance class. I suggest that it is comparatively easy to place choices at either end of a scale, and that it is these middle choices which have less extreme reactions attached to them. Probably, these learning experiences could be included in a Ukrainian dance lesson without attracting unfavorable reaction.

Those learning experiences which were considered least appropriate were the last three experiences selected each time as ALEs, ALEs in the dance class, and ALEs already in the dance class. Historical tales of bravery was always the eighth choice, mythology (the significance of birds, trees, water . . . elements in Ukrainian mythology of how the world began) was consistently the ninth choice, and the political learning experience (information supportive of either a Soviet Ukraine or a non-Soviet Ukraine) was constantly the 10th and furthest removed from what was considered appropriate.

I have considered the placement of the political learning experience at the bottom of the list every time as a firm statement regarding political content--Canadians of Ukrainian descent in this study did not want political content in a dance lesson. The low placement of mythology may have indicated that no one wanted to go back to the time of the ancestral dances, or that mythological connections to dance were not known, or that the topic may not have been understood, or that the topic was considered "boring." The apparently low esteem that historical tales of bravery generated may indicate that Ukrainians have been involved with too many actual battles or wars to look upon heroic figures as appropriate subject matter, or it could be that they did not think young boys should become enthralled with exploits involving fighting. It occurs to me that historical tales of bravery may not have captured the interest of the female respondents who outnumbered the males by one and one-half times, and that this may have accounted for its low position in the lists of choices.

**Comments regarding the *Prysiadka* step.** Comments regarding the dance steps which incorporate a deep knee bend were made by two respondents, albeit for different reasons. A dancer in the SUM dance community said, "little boys should not be doing the down steps" (#067, 17 August 1985). The sight of little fellows attempting to do a full plié and rise several times in a row to music is rewarded by applause at concerts of Ukrainian dance, but the technique can damage undeveloped knees and cause pain. The problem is known as Osgood-Schlatter's disease. A column in The Calgary Herald (11 July 1987) provided a timely explanation regarding what may happen:

> . . . The scene of the disturbance is at the knee. Right below the kneecap is a small bony projection, the tibial tubercle. One of its purposes is as a point of attachment for a tendon leading to the large front thigh muscles.
>
> Everytime the thigh muscles contract to straighten the leg, there's pressure on the tubercle. In incompletely developed joints, the pressure can be great enough to separate the tubercle from surrounding bone . . . .
>
> Rest, the first line of treatment, is vital. There should be no stair-climbing, no kneeling, no running . . . the boy may need a cast on the leg to immobilize it . . . (p. A 12).

A father in the Orthodox Church dance community also commented on the *prysiadka* steps for boys, but his concern was related to the sequence of teaching dance skills:

> . . . a boy shouldn't learn to do the squat steps until he knows all the other ones, whereas that's sometimes the first thing they're learning. They [the boys] don't know how to dance . . . . (#126, 30 April 1986)

## Summary of Interview Results Regarding Background Content

There were differences in generation and arrival variables regarding whether dances of the ancestors were taught in dance class. The results did not support the possibility that Ukrainian dance had been severed from its roots because a majority proportion of respondents in the following groups said ancestral dances were taught in dance class--83% of second generation respondents, 65% of first generation respondents, and 56% of third/fourth generation respondents; 90% of respondents whose family arrived between WW I and World War II, and 71% of respondents whose family arrived prior to World War I (Tables 45 and 47 in Appendix B). Only 33% of respondents whose family arrived after WW II said ancestral dances were taught.

There were differences in the political inclination variable regarding whether the dance class contained content that gave a dancer a link to his/her past. The results did not support the possibility that Ukrainian dance had been severed from its roots because a majority proportion of respondents in the following groups said the dance class did give a dancer a link to his/her past--78% of non-Soviet Ukraine respondents and 72% of Soviet Ukraine respondents (Table 49 in Appendix B).

There were minor differences in the political inclination variable regarding whether a dance class was thought of as place where one received a total dance heritage or as a place where one danced. The results supported (1) the possibility that Ukrainian dance had been severed from its roots, and (2) the need for background content that presented a total dance heritage because a meaningful proportion of the respondents in the following groups said they thought of their dance class as a place where they danced, and not as a place where a total dance heritage was presented--41% of Soviet Ukraine respondents and 33% of non-Soviet Ukraine respondents (Table 50 in Appendix B).

Frequency findings indicated that what was taught in a Ukrainian dance class was perceived as steps and dances (Tables 51, 52, and 53 in Appendix B). Background material was the item most often mentioned as being interesting for dancers if it were included in a dance class (Table 54 in Appendix B).

Frequency findings also indicated that the four learning experiences chosen most often as acceptable for a dance class were costumes, music, reasons why people danced in

Ukraine, and the use of videotapes. The learning experience that was least acceptable for a dance class was that which related to information supportive of either a Soviet Ukraine or a non-Soviet Ukraine (Tables 56, 57, and 58 in Appendix B). In other words, Canadians of Ukrainian descent in this study did not want political content in their dance lesson.

## ATTITUDES TOWARD A POLITICAL DIMENSION IN UKRAINIAN DANCE

I became fascinated with a fundamental aspect of Ukrainian politics when I became aware of feelings regarding the status of Ukraine. I believed that these feelings would be transferred to young people in a community and I thought they could easily be inculcated via the medium of Ukrainian dance. The possibility of a political dimension in Ukrainian dance became an issue when I learned that dance was, at one time, part of the offering for youth in adult organizational halls.

A political dimension in Ukrainian dance was defined as a political focus regarding the status of Ukraine in Ukrainian dance and/or Ukrainian dance instruction. It was hypothesized that there would be differences in attitudes regarding the existence of a political dimension in Ukrainian dance among groups of Canadians of Ukrainian descent based on each of the following variables:

1. generation,
2. date of arrival in Canada from Ukraine,
3. dance community,
4. political inclination,
5. church affiliation,
6. Canadian Ukrainian identification, and
7. membership in a Ukrainian youth organization.

In order to test a political dimension hypothesis, statements in a questionnaire and questions in a structured interview were formulated (see Appendix C). Responses to the statements in the questionnaire were subjected to analysis of variance, a multiple range test, a Pearson Correlation Coefficient examination, and factor analysis.

ANOVA and multiple range results for background content are presented in Appendix A and in Tables 6 and 7 in Appendix B. Pearson Correlation Coefficient results for all the dependent variables are located in Appendix A, and in Table 11 in Appendix B.

Factor analysis results are given in Appendix A, and in Tables 12 and 13 in Appendix B. ANOVA statistical results for empirical factors are shown in Appendix A, and in Tables 14-19 of Appendix B. Multiple range test results for all empirical factors are displayed in Appendix A and in Table 20 in Appendix B. Pearson Test/Re-test results for all empirical factors are found in Appendix A, and comparisons between the Pearson results for the four dependent variables (the rational factors) and the three empirical factors are provided in Tables 21, 22, 23, and 24 in Appendix B.

The results of the structured interview regarding a political dimension were assessed by means of a chi square test and are shown in Tables 59 through 63, and 65 through 68 in Appendix B. The questionnaire and interview results for a political dimension are summarized in Table 5.3. In this table, 'NS' refers to non-significant results; 'partic' is a shortened version of particular.

**TABLE 5.3**
**Summary Regarding A Political Dimension Results**

| Instrument | Significant Variables | Results | Support for Hypothesis |
|---|---|---|---|
| **Questionnaire** | **generation** | **a difference** | √ |
| | **arrival** | **a difference** | √ |
| | **dance community** | **a difference** | √ |
| | **political inclination** | **a difference** | √ |
| | **church affiliation** | **a difference** | √ |
| | Canadian Ukrainian ID | NS | |
| | **youth organization** | **a difference** | √ |
| **Interview** | generation | NS | |
| | arrival | NS | |
| | **dance community** | **a difference in 1 question** no partic difference in another | √ |
| | **political inclination** | **a difference in 1 question** no partic difference in another | √ |
| | **church affiliation** | **a difference in 1 question** | √ |
| | Canadian Ukrainian ID | NS | |
| | youth organization | NS | |

## Questionnaire Results Regarding a Political Dimension in Dance

In the questionnaire results regarding a political dimension in dance, a significant difference was found between generation, arrival, dance community, political inclination,

church affiliation, and youth organization variables. The difference in generation was between second generation and first generation Canadian born; the difference in arrival was between those two groups which arrived prior to WW II and those who arrived after WW II; the difference in dance community was between the AUUC dance community and the Nationalist dance communities; the difference in political inclination was between the group which tended to support the concept of a Soviet Ukraine and the group which tended to support the concept of a non-Soviet Ukraine; the difference in church affiliation was between the No Church group and the Ukrainian Catholic Church group; and the difference in youth organization was between those who were not members of a Ukrainian youth organization and those in the AUUC and SUM youth organizations. There were no surprises with the exception of the last finding.

The youth organization result appeared surprising because one would not expect members of a AUUC youth organization and a SUM youth organization to have similar attitudes relative to Ukrainian politics. I believe this indication of sameness was indicative of a similar desire to ensure that youth members were quite clear about the political directions of the organization. Thus, the difference was really between young respondents who were members of a Ukrainian youth organization and those who were not members of a Ukrainian youth organization and did not have the opportunity to receive this kind of a political education.

## Interview Results Regarding a Political Dimension in Dance

The interview results were separated into two sets of findings. One related to whether or not a political dimension existed in each of the communities. The second had as its focus whether or not a political dimension existed in the dance of each of the communities. As the latter issue is the one about which a hypothesis was made, those results are discussed first.

In the interview results regarding a political dimension in dance, three independent variables were found to be significant--dance community, political inclination, church affiliation. It is necessary to assess these one variable at a time.

### A Political Dimension in Dance and Dance Community

The dance community variable was divided into three units: the SUM dance community, the AUUC dance community, and the Orthodox Church dance community. A

significant difference of opinion was found in the responses to two questions.

For the question, "Does the Ukrainian dance teacher ever make reference to the political history of Ukraine?," 35% of those respondents in the Orthodox Church dance community in comparison to a 0% response among those of the AUUC dance community respondents said their dance teacher made reference to the political history of Ukraine (Table 59 in Appendix B). Members of SUM dance community were not asked the question.

The results suggested there was a political dimension in dance in the Orthodox Church dance community based on a dance teacher's reference to the political history of Ukraine. I had difficulty accepting these results for the following reason: my definition of "a political dimension" was a political focus regarding the status of Ukraine, but it involved the transmission of information which would favor one side or the other of the schism. In this particular Orthodox Church dance community, a senior dancer indicated that the dance teacher's reference to the political history of Ukraine was "never condemning one [political side] or praising the other, just explaining that it happened" (#116, 23 April 1986). While I stand by the results that there was evidence of the existence of a political dimension in the Orthodox Church dance community, I would counsel that the incident appeared to be non-directional, i.e., it lacked the "teeth" that could be present if an avid supporter of one side or the other were holding forth.

For the question, "Do you believe Canadian Ukrainian dance benefits from dance material/instruction from Soviet Ukraine?," 100% of the AUUC dance community respondents and 87% of those in the Orthodox Church dance community agreed that the Canadian Ukrainian dance product benefited from Soviet instruction and or material (Table 60 in Appendix B). Only two SUM dance community respondents were asked this question so their response was ignored. It was thought that if the question had been put to this dance community, the results might have been different. I had anticipated that some Ukrainians would have strong anti-Soviet feelings, and that their attitudes towards anything Soviet (even Soviet dance) would be negative. This thought appeared to be confirmed in an unexpected manner by an Orthodox Church dance community respondent mother who said she thought the Canadian product did benefit from Soviet instruction and material " . . . because then you know what to steer away from" (#130, 26 April 1986), and by a quote from a SUM dance community respondent mother who said, " . . . There are some that are so hell-bent on not accepting anything Soviet. They worry about what comes from there" (#047, 2 July 1985). In spite of these opinions, it appeared that only a

small percentage of those in the Orthodox Church dance community may have responded using the guideline that nothing positive could be associated with the Soviets.

When I speculated that there would be a political dimension in dance, I thought that AUUC support for and Nationalist rejection of a Soviet presence in Ukraine would be evident in Ukrainian dance or evident in the expression of attitudes toward Ukrainian dance. In declaring that Soviet material and instruction was of benefit, 87% of those in the Orthodox Church dance community and 83% of those who tended to support a non-Soviet Ukraine indicated that Soviet input in terms of dance instruction and materials did not concern them particularly. Thus, a political dimension in dance was not indicated in these groups. However, 100% of those in the AUUC dance community and 88% of those who tended to support a Soviet Ukraine accepted Soviet material/instruction. This may be an indication of a political focus in dance based on an automatic acceptance of something Soviet.

## A Political Dimension in Dance and Political Inclination

The political inclination variable was divided into three units: those who tended to support the concept of a Soviet Ukraine, those who tended to support the concept of a non-Soviet Ukraine, and those who tended to support neither concept. A fourth unit was added when it was discovered that some persons tended to support both concepts. The reader may recall that only three respondents tended to support neither concept and only six tended to support both concepts. Their responses were disregarded. Significance was found in the responses to two questions.

For the question, "Does the doing of Ukrainian dance represent in any way your feelings regarding the political status of Ukraine?," 37% of the respondents who tended to support the concept of a non-Soviet Ukraine and 33% of those who tended to support the concept of a Soviet Ukraine said that their dancing represented how they felt about the political status of Ukraine (Table 61 in Appendix B). The results indicated that there was little difference in the magnitude of attitudes regarding this aspect of a political dimension in dance. The results also indicated that the majority of people did not believe that dancing represented how they felt about the political status of Ukraine. For them this aspect of a political dimension did not exist. However, one-third of both groups believed that dancing did represent how they felt about the political status of Ukraine. For them, this appeared to be indicative of a political dimension in dance. Because many dancers volunteered the

information that they had never considered the idea before the question was asked, one could surmise that this aspect of a political dimension in Ukrainian dance was not foremost in their minds.

One indication why dance might not be considered as a way of expressing one's political views regarding Ukraine was expressed. The comment caught the researcher's attention, but it was chosen from responses that did not reach a P = < .05 level of significance. In response to the specific question, "Is the dance experience part of concerns regarding Ukraine or independent of the concerns regarding Ukraine"? one respondent said:

> When you sit here and think about it, it does [have a connection], but when you're actually up on stage, it doesn't. Dancing is not going to free Ukraine. It's not going to do it. (#063, 17 July 1985)

I believed this respondent was saying, yes, dance has a connection to one's political beliefs regarding Ukraine. However, on stage, when one is dancing, one is not thinking about one's political beliefs--one is performing for reasons other than political--perhaps because of a love for the movement, for the beauty and the vitality of the form. As far as political beliefs and dance are concerned, dance will never be a powerful political tool, it will never contribute to changes in the political status of Ukraine.

There was a comment indicating that there was no positive connection between how a particular dancer felt about the status of Ukraine and how the same dancer felt about Ukrainian dance. This dancer said, "one [the negative feeling about politics] tends to intrude on the other [the positive feeling regarding dance]" (#078, 5 March 1986).

For the question, "Do you believe Canadian Ukrainian dance benefits from dance material/instruction from Soviet Ukraine?," a large majority of respondents of both political inclinations agreed that the Canadian dance product did benefit--88% of the group which tended to support a Soviet Ukraine and 83% of the group which tended to support a non-Soviet Ukraine (Table 62 in Appendix B). I was surprised by the results. I thought that non-Soviet Ukraine respondents would automatically reject the use of Soviet Ukrainian material or instruction and would declare that there were no benefits to its use. The use of Soviet material and instruction was not a political dimension in dance for many of those who tended to support a non-Soviet Ukraine. However, all of those who tended to support a Soviet Ukraine accepted Soviet material/instruction. This was thought to be an indication of a differently focused political dimension in dance for those who tended to support a Soviet Ukraine.

**A Political Dimension in Dance and Church Affiliation**

The church affiliation variable had four units: the Ukrainian Orthodox Church, the Ukrainian Catholic Church, Not a Ukrainian church, and No church. Significance was found in the responses to one question.

For the question, "Have you ever heard of a parent taking his/her child out of dance class or of a person your age dropping out of dance class because there was too much political input at the hall?," 41% of the respondents in the No church category and 30% of the Orthodox Church respondents had heard of a parent taking his/her child out of dance class or of a person dropping out of dance class because there was too much political input at the hall (Table 63 in Appendix B). I had anticipated that some drop-outs would occur in the No church group because it would be composed primarily of members of the AUUC dance community. While this community accepted dancers of any political faith, it was thought that some people might be affronted if they became aware of the political tendencies of the AUUC community. The indication that drop-outs also had occurred in an Orthodox Church could lead one to believe that there was a political focus in more halls than just the AUUC hall, and that some parents and older dancers were sufficiently disturbed with political input that they would break off dance associations with the hall. This strong an action would not be taken lightly. There were sufficiently large proportions of responses to suggest that a political dimension in dance relative to withdrawal of dancers due to political in-put at the hall existed.

**Comments regarding a political dimension in dance.** In the questionnaire administered to respondents at the beginning of the interview, a statement asked if Ukrainian dance was independent of political teachings. Most of the replies were unvoiced, mere pencil checks, but one individual, a leader in the AUUC dance community, voiced his comment. "You are asking me whether they [Ukrainian dance lessons] are independent of political teachings. I disagree. They are not independent" (#100, 26 October 1985). In all fairness, I did not know if the respondent was referring to one particular dance community or speaking of all Ukrainian dance communities. The latter revelation identifies one of the weaknesses of a structured questionnaire. To find out what people think and feel one must let them explain or elaborate. The in-depth interview allows this to happen to a greater extent. Nonetheless, I took this comment as indication that there was a political dimension to Ukrainian dance.

Some respondents commented on whether or not there should be a political dimension in Ukrainian dance:

> Sometimes, I think that politics can get involved in dancing. There's always kind of the fight between the Soviets against the Canadian Ukrainians. There's always a thing in there . . . I don't think that should be a part of it at all. (#115, 20 April 1986)

> . . . I don't think that politics should get into Ukrainian dance in any sense. I think kids should know a little bit about the history and what happened to the independence of Ukraine in 1920. However, I don't think that should affect the dancing. I think stuff like that should be kept out of there. There's no relation in my opinion between dance and politics. (#037, 26 June 1985)

A respondent father commented, "I would like to see her [a daughter] get the best instruction, but if I see that instruction is an avenue for politics, I take her out" (#048, 8 July 1985).

## Interview Results and Comments Regarding a Political Dimension in Ukrainian Communities

I was very hesitant to ask the respondents anything about a political dimension in the Ukrainian community because I thought that politics might be a sensitive area and one not readily shared with an "outsider." Nonetheless, I believed it was necessary to discover (1) if a political dimension regarding Ukraine was thought to have existed at one time within the respondent's community, (2) if a political dimension was thought to exist currently, and (3) if a political dimension regarding Ukraine was extant in the respondent. Only after these questions were phrased, and the answers were given, did I feel that inquiries about potential political inculcation via dance lessons in the community could be broached. The results regarding the three questions had little to do with the hypothesis related to dance but they are interesting nonetheless.

### Expression of Community Feelings Regarding the Political Status of Ukraine at One Time

The statement, "At one time in Canada, members of various Ukrainian communities felt strongly about the political status of Ukraine--they were either for a Ukraine that was independent of communist rule or they were for a Ukraine that would benefit from a communist government," was said to be true by 17 of 22 respondents in the SUM dance community, by all 20 respondents in the AUUC dance community, and by 21

of 23 respondents in the Orthodox Church dance community. I believed that this result was confirmation that a political focus regarding Ukraine had existed in each community at one time.

**Expression of Community Feelings Regarding the Political Status of Ukraine Today**

When the second question, "Do you believe that the community still feels strongly about the political status of Ukraine?," was asked, one AUUC member said, "I get the impression that the group that I belong to [AUUC] doesn't worry about the political status of Ukraine. It is the way it is, and let's carry on life . . ." (#093, 8 April 1986). This suggestion that the AUUC group was not worried about the political status of Ukraine probably was true for the simple reason that Soviet control of Ukraine is a *fait accompli*. The reaction of AUUC members regarding this accomplishment would be one of satisfaction or contentment and not one of worry.

Other responses were collected from 14 of 20 respondents in the AUUC dance community, together with 16 of 22 respondents in the SUM dance community, and 18 of the 23 respondents in the Orthodox Church dance community who said, "Yes, the community feels as strongly," "I think the community feels as strongly," "Some feel as strongly," or "Some feel stronger." I felt that this was evidence that a political focus regarding the status of Ukraine still existed in all three Ukrainian communities.

**Expression of Personal Feelings Regarding the Political Status of Ukraine**

Information concerning the personal feelings of respondents regarding the political status of Ukraine was ~~gathered by~~ asking a question in the interview and by phrasing a two-pronged statement which respondents encountered as they completed the Personal Data Sheet. The question in the interview was, "How do you feel about the political status of Ukraine?" The statements in the Personal Data Sheet were, "I tend to support the concept of a Soviet Ukraine," and "I tend to support the concept of a non-Soviet Ukraine." The choices for an answer were strongly, moderately, and not at all.

**Information from the interview**. The responses were significant for dance community, political inclination, church affiliation, and youth organization (Tables 65, 66, 67, and 68 in Appendix B). Basically, I hoped to discover whether respondents would

align themselves on one side or the other of a political fence or whether they would "declare" for neither side by indicating that they had no interest in the political issue. All three situations came to light.

An individual who supported a "free" Ukraine said, "To my mind, it's [the freeing of Ukraine is] the Holy Grail that you have deep down. It's the ultimate that you'd like to achieve . . . (#048, 8 July 1985, a SUM father ). An individual who was supportive of a Soviet Ukraine commented:

> I'm not totally content, but I'm reasonably satisfied . . . I think fundamentally, to suggest that Ukraine should be free is a most ludicrous position. Some of them are dreamers, namely, the people who left post war who are on *the other side* (italics added). (#096, 25 March 1986, an AUUC father)

A third individual who claimed that he had no interest in the political status of Ukraine said, "I really don't want to concern myself with the politics. I'm in Canada, not the Ukraine" (#081, 5 March 1986, an AUUC dancer). Upon reflection, I believe that respondents who indicated that they had no interest in the political status of Ukraine were saying that for them there was no focus and no political dimension in their lives concerning the status of Ukraine. The smallest proportion of respondents registering "no interest" and "no strong feelings" was in the SUM dance community group, in the non-Soviet Ukraine supporters, and in the Ukrainian Catholic Church group, all of which coincided with the researcher's expectations that these groups certainly would have interests regarding an independent Ukraine.

Some respondents were unwilling to take a stand regarding the political status of Ukraine. One respondent commented as follows:

> I recognize the Ukraine as Ukraine. I don't care who is governing. If it's under Soviet domination or Polish domination, it's still Ukraine. That's where my family comes from . . . . It's not up to me to decide [about the political status of Ukraine]; it's up to the people there [to assess the political status of Ukraine]. (#077, 4 March 1986)

In the dance community variable, an unwillingness to assess the political status of Ukraine was discovered among 20% of respondents who were in the AUUC dance community in comparison to 9% of those in the SUM dance community and 0% of those in the Orthodox Church dance community, which indicated perhaps that there was some confusion in AUUC ranks (Table 65 in Appendix B).

In the political inclination variable, an unwillingness to comment on the political

status of Ukraine was also found among 22% of the respondents who tended to support the concept of a Soviet Ukraine as compared to 5% of those who tended to support a non-Soviet Ukraine (Table 66 in Appendix B). It would appear that persons who favored a non-Soviet Ukraine had no qualms about stating their preference.

In the church affiliation variable, there were no particular differences regarding an unwillingness to comment among the respondent groups: 10.5% of the No Church group, 10% of the Catholic Church group, and 4.8% of the Orthodox Church group said they could not/would not assess the political status of Ukraine (Table 67 in Appendix B). These findings seemed to refute the researcher's feeling that Ukrainian Catholic Church members would have very clear thoughts regarding the political status of Ukraine. A search of the data revealed that the particular individuals in the SUM dance community group who could not make an assessment were also those in the Ukrainian Catholic Church group who could not make an assessment. The critical point was that the individuals were not members of the SUM community. It was thought that the SUM dance community and leaders in the SUM community had different goals. The concerns of one part of the organized community, those involved with dance, were just concerned with dance; another part, the leadership of the larger community, heretofore, had not placed dance on a list of concerns. However, one respondent indicated that this situation may be changing:

> When I first started, they [the leadership in SUM] could care less how many kids danced as long as there was a dance class. The feeling was "let someone else take care of the dancing part, we'll take care of the politics." Now you can't do that [ignore dance] anymore. They advertise in the paper, now [for dance participants]. (#067, 16 August 1985)

The foregoing quotation appears to indicate that up to now, there was no desire by the leadership in the SUM community to include politics in dance classes. After further reflection, I was led to speculate that the SUM community may play a larger role than that of the Ukrainian Catholic Church in instilling attitudes regarding the political status of Ukraine, but this has not occurred in dance class up to this time.

One final example of an unwillingness to comment on one's political preference was found among 25% of the respondents who were not members of a Ukrainian youth organization compared to 7% of those who were members of the CYMK and UCY youth organization and 0% of those who were in the SUM or the AUUC youth organizations (Table 68 in Appendix B). I believe that this result speaks for the influence that Ukrainian youth organizations had on their members. Members of a Ukrainian youth organization

would be introduced automatically to the political beliefs of their particular community and they would learn where their community stood on certain issues. There is a certain amount of confidence that develops from knowing what one's group believes. Ukrainian young people who were not members of any Ukrainian youth organization could not rely on the comfort and strength of a group conviction. Consequently, they may be more inclined to retreat to avoid expressing their political opinion.

**Information from the personal data sheet.** I had assumed that respondents in the Orthodox Church dance community and the SUM dance community would support the concept of a non-Soviet Ukraine, and that members of the AUUC dance community would support the concept of a Soviet Ukraine. Basically, the assumption was correct, but some respondents deviated from the expected. For example, an Orthodox Church dance community respondent indicated support for Ukraine "the way it [a Soviet Ukraine] is now"; a SUM dance community respondent moderately supported the concept of a Soviet Ukraine and did not support the concept of a non-Soviet Ukraine an AUUC dance community respondent moderately supported the concept of a non-Soviet Ukraine and did not support the concept of a Soviet Ukraine.

The choices by these respondents seemed unusual. Perhaps it was nothing more nor less than an indication of some non-homogeneity within the political inclination variable. However, it could indicate what became my erroneous assumption--that a Ukrainian community's beliefs would be the same as those of the community's dance group. It could also indicate that no political teachings occur in dance classes; that there is no political dimension to dance. Otherwise, one would think that these individuals would have more knowledge or appreciation of the political situation in Ukraine.

Other unexpected choices on the personal data sheet came from five AUUC dance community respondents and one Orthodox Church dance community respondent who indicated that they moderately supported both a "free" Ukraine and a Soviet Ukraine. Again, this did not fit conveniently into the categories which represented my understanding of a political focus in a Ukrainian community. The response seemed to be a contradiction. It suggested indecision or confusion in the respondents' minds, and/or that these respondents were rebelling against the teachings of elders in their world. Further discussion with a colleague revealed that in organizational theory, there is a schizophrenic type of attitude which is manifested by a sense of normlessness or anomie--a state or condition of individuals or society characterized by a breakdown or absence of social norms and values, as in the case of uprooted people (G. Glassford, 17 March 1986). I

wondered if young persons who had a long association with AUUC, and then felt rejected by a vast majority for their own and the association's beliefs, could find themselves in a normless state. Further pursuit along these lines was beyond the scope of this study.

The results from the personal data sheet also revealed that I was completely incorrect regarding an assumption related to the degree of support for the concept of a non-Soviet Ukraine. I believed that there would be a difference between the Nationalist groups. It was thought for two reasons that members of the Ukrainian Orthodox Church and the Orthodox Church dance community would be less supportive of the concept than would be the members of the Ukrainian Catholic Church and the SUM dance community. First, it appeared that the role taken by the Ukrainian Orthodox Church in the support of Ukraine seemed somewhat passive. The community's coordinating body (the Ukrainian Self-Reliance League) encouraged financial and spiritual support for a non- Soviet Ukraine as long as the measures taken did not cause anyone to question their loyalty to Canada and jeopardize their status as Canadians (H.M., 1983, and Woycenko, 1967). Thus, the Ukrainian Catholic community was thought to be more active regarding their support for "the cause," although it was not known exactly how this was accomplished.

The second reason for my assumption that there would be a difference between members of the Nationalist groups regarding the degree of support for the concept of a non-Soviet Ukraine had to do with the influx of new members to the Ukrainian organized community in Canada following World War II. The SUM community, as one of the new organizations, represented "new blood," fresh input for "the cause," and its members seemed to be part of Ukrainian Catholic Church congregations. Consequently, I thought that persons in a SUM community and a Ukrainian Catholic community would strongly be supportive of the concept of a non-Soviet Ukraine, and that the Ukrainian Orthodox Church and its community might indicate moderate rather than strong support for a non-Soviet Ukraine, because the community presumably had not received a large, fresh input of people from the third wave of immigrants, and the feeling regarding support for a non-Soviet Ukraine might have diminished over time.

Initial speculation regarding the degree of support in the SUM dance community for a non-Soviet Ukraine was correct. Of the SUM dance community respondents, 79% indicated that they strongly supported the concept of a non-Soviet Ukraine, and 14% moderately supported the concept. However, the earlier held concept that members of the Orthodox Church dance community would moderately support rather than strongly support the concept of a non-Soviet Ukraine was not supported. Of the Orthodox Church dance

community respondents, 61% indicated that they strongly supported the concept, and only 30% were moderately supportive. The degree of support for the concept of a non-Soviet Ukraine in the SUM dance community and the Orthodox dance community is shown in Table 68 in Appendix B.

It appeared that the Orthodox church has continued to encourage strong convictions regarding the political status of Ukraine among its members. Thus, the Ukrainian Orthodox Church has maintained a political focus regarding the Ukraine which has survived among Ukrainians in Canada since the period between the two World Wars. This focus has served as a boundary to separate those who think the focus is important from those who think otherwise.

## Comments Regarding the Effect of a Political Dimension in a Community on Members of a Dance Community

An indication that a political dimension influences dance groups was expressed during an interview by a male respondent who was comparing Shumka Ukrainian Dancers and the Cheremosh Ukrainian Dance Troupe regarding the acceptance of Soviet material:

> . . . Cheremosh is more willing [to accept input from Soviet Ukraine] . . .they are the ones that are sending their kids to the Ukraine today for steps. But the Shumka still refuse to accept any form of that [in-put from Soviet Ukraine]. (#096, 25 March 1986)

A further indication that a political dimension has had an effect on dance could be seen in the choice of a dance hall for one's child. One respondent, a father, said,"That's why I send them to AUUC rather than to the Youth Centre which is closer" (#096, 25 March 1986). Another father said, "A certain organization which has a communist affiliation--no way I'd send my daughter there" (#048, 8 July 1985). A SUM dancer said, "I was going to join UNF when I was twelve, but they [my parents] wouldn't allow it" (#067, 17 August 1985). An AUUC dancer suggested there was a link between the choice of a dance school and the feelings of one's parents regarding the status of Ukraine:

> There's two sets of beliefs [in the Ukrainian community]. Our organization is much more for peace . . . our family . . . has always played a big part in this organization. My *dido* founded the school in Mundare where he came as a child . . . [there's no way] that I could dance with Cheremosh or somebody. There is a separation between the groups, a set of beliefs. (#083, 19 March 1986)

However, some respondents said the choice of a dance hall did not indicate the presence of a parental political dimension in dance. One dancer said that choice of dance hall had nothing to do with her parents or their political inclinations; that she went with friends and had never heard of other dancing schools such as the UNF or AUUC (#066, 23 July 1985). A parent seemed to indicate that the choice of a dance school had more to do with a preference to avoid a religious connection when she said, "I would not go to a church Ukrainian group [hall]" (#098, 9 April 1986). Other comments indicating that the choice of a dance hall was unrelated to politics were:

> My parents really are not too keen on the politics of Ukraine. We chose the AUUC basically because they seemed to know what they were doing. It was a whole organization [not just a class]. (#081, 5 March 1986)

> Apparently--I didn't know until I was much older--by going to the Ukrainian Centre (AUUC), I was at the wrong school. That's the wrong political affiliation! This was from a fellow I once went out with. His father didn't like me because I went to the wrong dance school. (#049, 9 July 1985)

> The reason why I chose AUUC is the proximity of the [dance] school relative to where we lived in Calgary, but I might add that at the same time my grandmother felt that they [the children] should have gone to a church oriented [dance] school which was also available, so this issue of the existing political situation versus what it was before is very prominent with her. To her, the AUUC is something that's less than acceptable. I'm aware of that, and . . . people say, "your children dance at an organization that has certain political feelings," and, of course, that doesn't matter to me 'cause I ignore that. (#095, 21 March 1986)

AUUC dancers, in particular, seemed to be confronted by those who favored a Soviet Ukraine and by those who opposed a Soviet Ukraine. It was discovered that AUUC dancers were subjected to a political dimension which originated in their own hall. These dancers indicated that this was not their choice or preference. This information emerged when I was least expecting it. In the structured interview, which followed the questionnaire, respondents were given the opportunity to voice their answers to questions, and an attempt was made to "warm up" the respondents by asking questions that were meant to help them relax. Some of these questions asked what they did not like about their (their child's) dance class, if they had the opportunity to change anything in the dance class what would they change, and what would be some of the reasons why someone might drop out of the dance class. They were almost "throw-away" questions. It was startling, therefore, when some of the questions yielded unsolicited responses having to do with politics.

One of the AUUC dancers said, "[I don't like] the politics from the organization

--that would be my main beef" (#078, 5 March 1986). It was brought to my attention that this political in-put was at the hall rather than in the lessons of dance:

> [There's] nothing [that I don't like] towards the dancing itself, like what we do. It's just the politics involved now with dancing . . . it's not anything directed towards our class itself, we're there to dance not [to] be worrying about our heritage . . . Our dance lessons are not politics. We don't discuss it. Some of the older people in the hall, they always bring it [politics] up at the concerts. Last year we had a lot of problems with that. The speeches are really political. Rather than "welcome to the concert and here's your children," they're talking about . . . everything else. (#072, 7 March 1986, an AUUC dancer)

In all, three AUUC dance community respondents said they didn't like political input at their hall, one said that the political input should be eliminated, and five said that a person might drop out of dance class because of the politics.

A way in which Ukrainian dancers may be affected by Ukrainian political focus caught the researcher's attention. The incident occurred at one of the Soviet dance workshops in Fort Qu'Appelle, Saskatchewan. I think it was correct to surmise that these workshops have proved beneficial for members of the AUUC dance community who have attended. Others of a different political inclination must believe they can benefit as well. On one occasion, some of these individuals registered under a false name regarding the dance group to which they belonged.

> Dancers from Cheremosh [and] from Shumka go to seminars in Fort Qu'Appelle, even though the last time the boys who came from _____ here *used a fictitious group's name* (italics added). (#101, 26 October 1985)

Whether this occurred because the dancers from Nationalist communities did not want to acknowledge the assistance of the Soviets, or whether it was because they were certain that contact with the Soviets would not be considered acceptable in their particular communities, is not known, but it was an indication that dancers have been affected by the political division within the total Ukrainian community.

The quotation from an AUUC dancer in the senior performing group who said, "a kid gets a bad reaction when he says he dances for AUUC" (#077, 4 March 1986) has been mentioned earlier, but it also serves to illustrate that a political dimension has an effect on members of a dance community. In a similar vein, an AUUC dancer revealed that AUUC dancers were subjected to name calling at the Soviet workshop in Saskatchewan.

> We went to Fort Qu'Appelle (Saskatchewan School of the Arts) all summer for Ukrainian dance, and the kids were calling us communist dancers. We're not [Communist]. We just ignored them. (#072, 7 March 1986)

It is possible that open disapproval directed toward AUUC dancers might be the reason why five AUUC dancers were hesitant to assess the political status of Ukraine --particularly if they had been the recipients of criticism. With mention of the term "communist," I would like to interject a comment made by a leader in the Ukrainian Orthodox community during the pilot study. This individual, introducing the concept of a "pro-communist" in Canada, provided some insight: "They are not a card-carrying community and are probably as much communist as you and I are" (#001, 5 February 1985).

Finally, an AUUC respondent illustrated another way in which dancers can be affected by a political dimension--that dancers may go elsewhere to dance because of it:

> We've lost a lot of very good dancers because of the political aspect of it. One of the problems with our hall is that there's so many older people there that are trying to preserve the politics. We're a cultural group and we're there to perform. Everyone wants peace, sure, but if we wanted a peace march [we'd participate in a peace march]. If we're going to dance, we're going to dance. (#074, 14 March 1986)

A view of why dancers of today might ignore a political dimension was given by a SUM respondent:

> You'll find that a lot of people in dance don't want to be involved in an awareness of the political issues. They are into dancing and that's it. They feel that dancing is important enough. Dancing is the culture, and they feel that culture can survive, perhaps, without the political issues--"OK, we're in Canada now, so forget about what's over there". . .Those who answer these questions are thinking of the dance not political issues. (#070, 16 August 1985)

Thus, the philosophy of Soviet Ukraine and non-Soviet Ukraine supporters may be falling on deaf or reluctant ears--those of young dancers in each "camp."

## Summary of Interview Results Regarding a Political Dimension

There were differences in the dance community variable regarding whether or not the dance teacher ever made reference to the political history of Ukraine. The results supported the existence of a political dimension in dance in the following group because a meaningful proportion of respondents said their dance teacher made reference to the political history of Ukraine--35% of Orthodox Church dance community respondents

(Table 59 in Appendix B).

There were differences in dance community and political inclination variables regarding whether the Canadian Ukrainian dance product benefited from Soviet instruction and/or material. The results did not support the existence of a (non-Soviet Ukraine) political dimension in dance in the following groups because a substantial proportion of respondents said that the Canadian dance product benefited from Soviet dance material/ instruction--83% of non-Soviet Ukraine respondents and 87% of Orthodox Church dance community respondents. However, the results could indicate the existence of a (Soviet Ukraine) political dimension in dance in the following groups--all AUUC dance community respondents and all respondents who tended to support a Soviet Ukraine said the Canadian dance product benefited from Soviet material/ instruction. The response in this latter example might have been prompted by a feeling that anything Soviet was beneficial (Tables 60 and 62 in Appendix B).

There were differences in the church affiliation variable regarding whether parents take their child out of dance class or older dancers drop out of dance class due to political input at their dance hall. The results supported the existence of a political dimension in dance in the following groups because a meaningful proportion of respondents said that children and older dancers had withdrawn from dance class due to political input at the dance hall--41% of No Church respondents and 30% of Orthodox Church respondents (Table 63 in Appendix B).

There were minor differences in the political inclination variable regarding whether dancing represented how one felt about the political status of Ukraine. The results supported the existence of a political dimension in dance in the following groups because a sufficient proportion of respondents said that dancing did represent how they felt about the political status of Ukraine--37% non-Soviet Ukraine respondents and 33% of Soviet Ukraine respondents (Table 61 in Appendix B).

Respondents indicated that a political focus regarding Ukraine existed at one time in each community and that a political focus regarding the status of Ukraine continued to exist in all three Ukrainian communities. Most respondents aligned themselves on one side or the other of the political issue about Ukraine. A few "declared" for neither side indicating that they had no interest in the issue (Tables 65, 66, 67, and 68).

Respondents also indicated that they did not want a political dimension in dance.

## ATTITUDES TOWARD THE VALUE OF UKRAINIAN DANCE

I became interested in the value of participating in Ukrainian dance when I learned that many, many children were enrolled in classes of Ukrainian dance in the province of Alberta. I believed that Ukrainians valued participation in the performance form because it could be a part of the heritage of a Canadian of Ukrainian descent and because it was an aspect of the culture that should be preserved. I did not want to believe that participation in dance might be valued by Ukrainians because it kept youngsters off drugs and off the street or because it was used as a baby-sitting service. These appeared to be negative values. Then I realized that what I thought should be a value for participating was an example of ethnocentric thinking. While I might view some reasons as negative statements, dance might be truly valued, for example, by a Ukrainian mother who had some time to herself when her child was in someone else's care. I wanted to find out what Canadian Ukrainians thought was the value of dance, not what I thought should be the value of dance. Furthermore, the existence of Ukrainian dance in Canada for almost a century was intriguing. Why had it continued? The underlying values of the dance form as a component of culture were not clear, and no one had yet attempted an inquiry.

Value in this study was defined as the reasons Canadians of Ukrainian descent gave for engaging in the Ukrainian dance performance form. It was hypothesized that there would be differences in attitudes regarding the value of Ukrainian dance among groups of Canadians of Ukrainian descent based on each of the following variables:

1. generation,
2. date of arrival in Canada from Ukraine,
3. dance community,
4. political inclination,
5. church affiliation,
6. Canadian Ukrainian identification, and
7. membership in a Ukrainian youth organization.

In order to test the value hypothesis, statements in a questionnaire and questions in a structured interview were formulated (see Appendix C). Responses to the statements in the questionnaire were subjected to analysis of variance, a multiple range test, a Pearson Correlation Coefficient examination, and factor analysis.

ANOVA and multiple range test results for background content are given in

Appendix A and in Tables 8 and 9 in Appendix B. Pearson Correlation Coefficient results for all the dependent variables are located in Appendix A, and in Table 11 in Appendix B.

Factor analysis results are presented in Appendix A, and in Tables 12 and 13 in Appendix B. ANOVA statistical results for empirical factors are shown in Appendix A and in Tables 14-19 of Appendix B. Multiple range test results for all empirical factors are located in Appendix A and in Table 20 in Appendix B. Pearson Test/Re-test results for all empirical factors are found in Appendix A, and comparisons between the Pearson results for the four dependent variables (the rational factors) and the three empirical factors are offered in Tables 21, 22, 23, and 24 in Appendix B.

The results of the structured interview regarding background content were assessed by means of a chi square test and are located in Tables 69 through 77 in Appendix B. In some instances, the data taken from the interview have been formulated into frequency tables--Tables 78 and 79 in Appendix B. The questionnaire and interview results for value are summarized in Table 5.4. In this table, 'NS' refers to non-significant results; 'partic' is a shortened version of particular.

## Questionnaire Results Regarding the Value of Dance

In the questionnaire results regarding value in dance, arrival date, political inclination, and Canadian Ukrainian identification were the variables in which a significant difference was found between groups. The difference in arrival date was between the group which arrived after WW II to 1965 and the group which arrived after 1965 (Table 8 in Appendix B). This result was unexpected because I had believed that these groups would be of one mind. However, it may be that the latest trickle of arrivals have been displeased with the earlier third-wave arrivals in much the same way that third-wave persons were critical of second-wave individuals and that second-wave arrivals were unhappy with first-wave settlers. The difference in political inclination was between respondents who tended to support the concept of a Soviet Ukraine and those who tended to support the concept of a non-Soviet Ukraine (Table 8 in Appendix B). The difference in Canadian Ukrainian identification was between UKRAINIAN CANADIAN and UKRAINIAN Canadian (Table 8 in Appendix B).

## Interview Results Regarding the Value of Dance

In the interview results regarding the value of dance, four independent variables were found to be significant--generation, dance community, political inclination, and church affiliation. It is necessary to assess these variables one at a time.

**TABLE 5.4**
**Summary Regarding Value Results**

| Instrument | Significant Variables | Results | Support for Hypothesis |
|---|---|---|---|
| **Questionnaire** | generation | NS | |
| | **arrival** | **a difference** | √ |
| | dance community | NS | |
| | **political inclination** | **a difference** | √ |
| | church affiliation | NS | |
| | **Canadian Ukrainian ID** | **a difference** | √ |
| | youth organization | NS | |
| **Interview** | **generation** | **a difference in 1 question** | √ |
| | arrival | NS | |
| | **dance community** | **differences in 4 questions**<br>no partic difference in 1 question | √ |
| | **political inclination** | **a difference in 1 question** | √ |
| | **church affiliation** | **a difference in 1 question**<br>no partic difference in 1 question | √ |
| | Canadian Ukrainian ID | NS | |
| | youth organization | NS | |

### Value of Dance and Generation

The generation variable was scaled into four units: immigrant generation, first generation Canadian-born respondents, second generation Canadian-born, and third/fourth generation Canadian-born. Significance was found in the responses to one question.

For the question, "Should the Ukrainian dance product be kept as pure as possible or is that not a concern for you?," 82% of the first generation Canadian-born group, 52% of the second generation Canadian-born group, and 33% of the third/fourth generation Canadian-born group thought that the Ukrainian dance product should be kept as pure as possible (Table 69 in Appendix B).

There was a considerable difference between the responses of the first generation

respondents and the responses of the third and fourth generation. I did not find the response surprising because I had assumed that the respondents who would most want the dance to be pure would be those closest to the homeland, i.e., the first generation group, and my assumptions were confirmed.

The respondents in the second generation group were not of one mind regarding whether or not Ukrainian dance should be kept pure. On the one hand a respondent said, "It doesn't have to be pure--that's boring" (#098, 9 April 1986), and another commented, "If it [the non-Ukrainian step] looks good, we'd probably do it" (#081, 5 March 1986). On the other hand, comments were forthcoming from second generation respondents who wanted the dance to be kept pure. "I think there should be some degree of purity in it. Otherwise, you get a hodgepodge of everything. It's a necessity to maintain your identity" (#096, 25 March 1986), and:

> [Keep it pure because] people from the Soviet Union might be upset. You might be making a mockery of it . . .We try to keep the dances from different regions separate. Other groups think, well, that step looks neat, we'll put it in our dance. It depends [on] what you believe. We try to keep it the way it was done. (#072, 7 March 1986)

A 70% proportion of the respondents in the third/fourth generation group did not believe that Ukrainian dance should be kept pure. Nonetheless, it was interesting to note that some third/fourth generation respondents thought it should be kept pure. It is highly likely that the proportion of third/fourth generation respondents who had indicated in the exclusivity results they would be unhappy if a non-Ukrainian taught them dance (31%) were again indicating they would be unhappy if there was a "foreign" (non-Ukrainian) element to their dance (33%).

It is possible that the people who were saying they did not care about the purity of what they were taught in dance class were indicating that when they danced, they attempted to please an audience with whatever was exciting and impressive no matter what its country of origin might be. Perhaps many realized that maintaining the purity was an impossibility. Further insight into the difficulty inherent in maintaining the purity of Ukrainian dances, and a comment related to the future of Ukrainian dance if choreographers made indiscrete additions was received through the following quotation:

> . . . you get the influence from the Romanians on the Bukovinians 'cause they were right next door. There's always that mix, but I would think that people who are involved in presenting a Ukrainian dance product should probably keep it as pure as they know how, not intentionally put in Romanian, when they know very well that

> they're [the Romanians are] not Ukrainian. Because [if they include anything] then a new dance form is evolving, and that's fine, but you don't call it Ukrainian, you call it Slavic or something else. (#122, 19 May 1986)

**Value of Dance and Dance Community**

The dance community variable was divided into three units: the SUM, the AUUC, and the Ukrainian Orthodox Church dance community. Significance was found in the responses to five questions.

For the question, "Do you have a preference for a total dance heritage or for steps and patterns of dance?," 100% of the AUUC dance community respondents and 82% of the Orthodox Church dance community respondents in comparison to 58% of the SUM dance community respondents preferred to have a total dance heritage in their dance class (Table 70 in Appendix B). A total dance heritage had been defined as information that can be related to Ukrainian dancing which may be drawn from a number of sources such as folklore and stories, history and mythology, knowledge of the ancestors, information about national heros, and the significance of symbols and gestures. I had anticipated that the SUM dance community would value a total dance heritage more than any other groups. This was not indicated in the results.

Earlier in this chapter (in discussions regarding Exclusivity and the Dance Community), it was indicated that the SUM dance community's desire to have the English language used in the dance class could have been due to the fact that some of them enroll in Ukrainian educational classes and associate the use of the Ukrainian language with school/education rather than with a recreational experience such as dancing. Similarly, the indication that a number of the SUM dance community respondents preferred steps and patterns of dance rather than a total dance heritage could have been because these respondents already received background information as part of their Ukrainian education classes. It was during the interviews in the SUM dance community that the researcher became more aware of Ukrainian educational courses. The presence of educational courses is evidence that some people in the Ukrainian community do care vitally about transferring a Ukrainian heritage, that the education of Canadian Ukrainian youth is important.

For the question, "Is Ukrainian dance the most important part of all the things one should know about being Ukrainian?," 26% of the AUUC dance community respondents and 17% of those respondents in Orthodox Church dance community said they thought dance was the most important thing to learn about being Ukrainian (Table 71 in Appendix

B). The SUM dance community responses were disregarded because there were only four. It was speculated that a meaningful proportion of AUUC dance community would consider dance to be the most important part of a Ukrainian heritage because AUUC concerns would not be the same as Nationalist concerns regarding the maintenance of the Ukrainian language or the Ukrainian religion or the revival of a non-Soviet Ukraine. This speculation has been validated.

The low proportion of respondents in the Orthodox dance community indicated that dance is not considered by very many in this community to be the most important part of all the things to know about being Ukrainian. This confirmed thoughts that the Orthodox Church dance community would consider dance to have less importance than other aspects of the heritage such as religion and language. The importance of the language seemed to be indicated during the Orthodox Church Parish's Easter Tea (which the researcher attended) where the Ukrainian language was used extensively. It was also thought that church members would be aware and fully supportive of keeping the status of Ukraine before the public, and that the offspring of these members would know the values of their parents and/or the church. However, the study results indicated that only a few respondents in the Orthodox Church dance community felt that dance was the most important aspect of the heritage. Perhaps these individuals were not members of the Orthodox Church, or perhaps the data indicated that for some the concern for things Ukrainian was diminishing. The only conclusion that can be reached is that more Canadians of Ukrainian descent in the AUUC dance community than in the Orthodox dance community thought that dance was the most important part of all the things one should know about being Ukrainian.

For the question, "Do you think your parents believe that Ukrainian dance is the most important part of all the things one should know about being Ukrainian?," 29% of the AUUC dance community respondents in comparison to 14% of the SUM dance community, and 10% of the Orthodox Church dance community said they thought their parents believed that Ukrainian dance was the most important part of all the things one should know about being Ukrainian (Table 72 in Appendix B). The differences in proportion were thought to be due to the fact that the AUUC and Nationalist groups have different interests and goals regarding: the political status of Ukraine, the artificial famine in Ukraine in 1932-1933, the raising of the flag of Ukraine at city halls to commemorate the period of independence, the preservation of a Ukrainian heritage, the preservation of Christianity, the increase of membership in one's organization, and the advocacy for

world peace.

The question, "Do Ukrainian youth organizations use dance as a means of attracting members into their organization?," was asked because I thought Ukrainian dance might be valued by youth organizations because dancers could represent potential members in a youth organization. A majority of respondents in all three dance community groups believed that youth organizations used dance to attract members: 69% of the AUUC dance community, 62% of the Orthodox Church dance community, and 52% of those in the SUM dance community (Table 73 in Appendix B). Thus, dance was seen to be a vital element in bringing membership to an organization and, it might be assumed, to keep the new members.

I had incorrectly assumed that membership in a dance community automatically implied membership in a youth organization. This was found to be untrue in the AUUC and the SUM dance communities. In the AUUC dance community, I was advised that dancers could participate in the dancing school or dance with the Trembita dancers without being a member of the AUUC organization (#073, 10 March 1986). Similarly, a respondent in the SUM dance community said, "They can just dance and are not obliged to join SUM" (#048, 8 July 1985). This is not to say that dancers were not approached to join a youth organization. A father of an AUUC dancer said, " . . . the very fact that . . . young people [are] dancing in the organization, that would tend to be a normal place to ask whether they want to become part of a youth organization" (#097, 10 April 1986). An AUUC dancer said of the AUUC organization's involvement in dance, "that's [recruitment is] the single thing that they do." Why the AUUC would want more members than other groups was thought to be because they want to spread their thoughts and ideas to more and more people.

It was less clear whether the SUM community approached dancers to become members. One leader in the SUM community said,

> I'd be less than honest if I didn't say yes [yes, the youth organization uses dance to attract members into the organization]. I think it's a by-product. They don't expect everybody that's a dancer to become part of the organization, but [if a dancer does become a member] it's a plus. (#070, 16 August 1985)

It is not known whether the above statement implies active recruitment or not. What is clear is that dancers were not refused membership. I had thought that, of the three groups, SUM would not want "outsiders" to join, that the SUM organization would be the least interested in enticing all those who danced at its hall to become organization members, that

SUM would be more interested in youth who were offspring of SUM members and likely to have some awareness of SUM objectives and thinking than they would be with youth who were not "in the family," so to speak. I was incorrect. Dancers who came from non-SUM families were not excluded--they were allowed to join.

The Orthodox Church dance community in this particular study was the only group which required its dancers to become members of its youth organization. An Orthodox Church mother explained:

> Our problem is to find enough children in the church group. SUMK is a church organization, and if they only allowed church members children in, there would not be enough [children] for dancing. Therefore, they say, if you want to belong to Zirka, you have to belong to SUMK, and non-church members pay the fee . . . .There are just not enough church teenagers left. (#114, 14 April 1986)

The effectiveness of the policy was thought to be contrary to the organization's interests when some of the dancers said that they chose to be non-participating members of the youth organization because membership was mandatory. An executive member voiced the frustration with the policy by saying, "It's ridiculous, because they don't go [to SUMK meetings]. They have no interest in it. If anything, it's more frustrating for the executive who have 60 members and only 20 come out" (#116, 23 April 1986).

For the question, "Is Canadian Ukrainian dance valued because it may someday be shown to the people of Soviet Ukraine?," 75% of the AUUC dance community respondents, 61% of the Orthodox Church dance community, and 33% of the SUM dance community thought that dance was valued because it might someday be shown to the people of Soviet Ukraine (Table 74 in Appendix B).

The high AUUC response to this question was expected. When I was interviewing in the AUUC dance community, I learned that a contingent of AUUC dancers from all over Canada was about to tour and dance in Soviet Ukraine. Naturally, they would be thrilled. However, it was thought that these persons would value being in Soviet Ukraine and showing Ukrainian dance to the Soviet Ukrainians because the AUUC community tends to support a Soviet Ukraine.

There was a comparatively high response in the Orthodox Church dance community. Why would this community value carrying Canadian dance to the USSR? It was thought that this dance community might want Ukrainians in Ukraine to see that Canadians were continuing the tradition of dancing. Also, members of this community would have nothing to fear from the Soviets. There have been occasions when Canadians

of Ukrainian descent who were not members of the AUUC community have travelled to Ukraine to study dance. These students have also been able to visit relatives who are still in Ukraine. Members of the Orthodox dance community would consider meeting with relatives as an added bonus.

Initially, I was surprised that few in the SUM dance community valued the idea of showing dance to people in Soviet Ukraine. I had incorrectly assumed from the statement, "Ukrainians in Canada . . . may, in time to come, have to help the Ukrainian identity to survive even in Ukraine" (G. Amerongen, Cheremosh 10th Anniversary Program), that members of the SUM community would want to be the first to return to Ukraine to show and/or re-educate the people of Soviet Ukraine regarding whatever may have been forgotten or replaced in the dance.

Upon further reflection, I realized that returning to Ukraine to re-educate Soviet Ukrainians via Ukrainian dance would not be a valued goal for SUM people. They would be in great danger if they were to enter Soviet Ukraine and were discovered to have actively participated in resistance activities against the Soviets. At best, they might be detained and expelled to Canada. They might also be tried for subversion.

A SUM dance community parent respondent raised another reason why attempting to re-educate was not a valid course of action:

> No, I don't think you can go back and re-teach people who have lived in that region [Soviet Ukraine]--that is the way they are brought up and that is the way they do things. Their life styles would be different [from ours in Canada]. You can't go into a different country and say, "you're doing it all wrong." (#051, 10 July 1985)

Another respondent agreed that the currently popular product in Canada was not the same as the dance that used to be done in Ukraine, so there would not be any point in attempting to teach the current Canadian dance product to Soviet Ukrainians:

> There wouldn't be anything to re-teach--it [our dance product] would be Ukrainian Canadian. Ours is developing differently as well. I don't think there's any way (other than videoing it) of keeping it exactly the same as it was. It changes from person to person. It changes just like folk tales or any oral tradition . . . there's no way of keeping the past. It changes all the time. So ours [the dance product] won't be any better or worse than theirs. (#070, 16 August 1985)

This comment emphasized that dance was not a cultural artifact--that it was a dynamic expression of a people.

**Value of Dance and Political Inclination**

The political inclination variable was divided into three units: those who tended to support the concept of a Soviet Ukraine, those who tended to support the concept of a non-Soviet Ukraine, and those who tended to support neither concept. A fourth unit was added when it was discovered that some respondents tended to support both concepts. Because there were only three respondents who tended to support neither concept, and only six who tended to support both concepts, their responses were disregarded. Significance was found in the responses to one question.

For the question, "Do you think your parents believe Ukrainian dance is the most important part of all the things one should know about being Ukrainian?," 31% of the respondents who tended to support the concept of a Soviet Ukraine in comparison to 9% of the group which tended to support the concept of a non-Soviet Ukraine said they thought their parents would believe that dance was the most important part of all the things one should know about being Ukrainian (Table 75 in Appendix B). The low response from respondents who tended to support a non-Soviet Ukraine was probably because parents had made their children aware that certain things were of great concern and dance was not one of them. Political, religious, and language freedoms have disappeared in Ukraine. Fervor over the political status of Ukraine, attendance at a Ukrainian church, and speaking the Ukrainian language have dwindled in Canada. Dance would not be high on a parental list of important things when certain aspects have become only a memory. In addition, dance in Ukraine has not disappeared nor is it likely to disappear--it has been encouraged by the Soviets. Dance has also thrived in Canada. Dance would not rank as an item of concern in this community.

**Value of Dance and Church Affiliation**

The church affiliation variable had four units: the Ukrainian Orthodox Church, the Ukrainian Catholic Church, Not a Ukrainian church, and No church. Significance was found in the responses to two questions.

For the question, "Do you have a preference for a total dance heritage or for steps and patterns of dance (in a dance lesson)?," 90% of respondents in the Ukrainian Orthodox Church group and 88% of the No church group in comparison to 56% of the Ukrainian Catholic Church group preferred a total dance heritage to steps and patterns in a dance class (Table 76 in Appendix B). The Not a Ukrainian Church group comprised only six people and the responses were ignored. I had anticipated that the Ukrainian Catholic

Church group would prefer a total dance heritage because it would help to build the understanding, but this was not the case. It was thought that the reason why there may have been a preference for steps and patterns of dance over a total dance heritage by some of the Ukrainian Catholic Church respondents had to do with their participation in Ukrainian educational courses--the material in a total dance heritage presentation might have been anticipated as an overload.

For the question, "Is Ukrainian dance an important part of all the things one should know about being Ukrainian?," 94% of the No church respondents and 85% of the Ukrainian Orthodox Church respondents believed that dance was an important part of all the things one should know about being Ukrainian (Table 77 in Appendix B). Responses from the Ukrainian Catholic Church and the Not a Ukrainian Church groups were too few in number to consider.

## Frequency Results and Comments Regarding the Value of Dance

In this study, dancer and adult respondents differed in their values of Ukrainian dance. Dancers valued being with their friends, becoming physically fit, and having fun while learning to dance (Table 78 in Appendix B). Dance was also valued as good training for sports and athletic endeavors such as hockey and soccer. Older dancers more than younger dancers valued the performance aspect of Ukrainian dance. A senior dancer said, "You get a super 'high' when you perform" (#063, 17 July 1985). A male dancer and leader in a dance community also commented on the feeling that exists while performing:

> . . . the younger kids . . . still don't understand a lot of things, but the older kids, there is a feeling, there definitely is a feeling. There's just something about performing on stage on behalf of your culture . . . like the [older] kids were just pumped right up, and that feeling is there and they are on stage and they are smiling. And the heart is pounding, and yet all the torture that they are going through--the mind isn't even on the pain . . . you are portraying something that is inside you and that feeling comes out. (#037, 26 June 1985)

Young dancers appeared to be less cognizant of values such as dancing to express Ukrainian pride or dancing to maintain a part of the culture. It may be that a cultural reason for dancing is not conveyed to young dancers or that it is not particularly important to a young dancer. If children were given a total dance heritage, i.e., background material plus steps and patterns of dance, it is thought that they would become aware of cultural reasons.

One dancer in Edmonton suggested that some senior performers danced because

they wished to please their parents. This particular dancer was displeased that this would be a reason for dancing:

> Half the people are there because their mom has made costumes for them and their dad wants them to go, so that's why they're there. I think it should be something that you want to go and do. Mom has never forced me. Mom has never told me, "you have to go to dancing"--maybe [she did] when I was younger, because I didn't really understand, but *I'm glad that I was kept in there* (italics added). (#115, 20 April 1986)

Perhaps a value of Ukrainian dance for a dancer does lie in pleasing one's parents. Perhaps a realization of other values of dance for a Ukrainian dancer comes later on, if and when the dancer reaches higher performance levels.

Ukrainian leader and parent respondents most often cited cultural reasons as the rationale for their desire to have their child dance (Table 79 in Appendix B). This response may have been an indication that adults have thought more deeply about the reasons they wanted their children to take part. Dance was also valued as a good way of keeping fit by dancers and parents alike. The number of adult responses indicated that fitness/exercise was the second highest value of dance in their opinion. One parent said:

> For me, whether he likes it [dance class] or not, he's going to stick with it, because he's getting good exercise. When he gets to junior high level, I don't care. Hopefully, it will be ingrained in him and he'll continue [on his own]. (#053, 15 July 1985, a SUM dance community mother)

Social and performing reasons were mentioned infrequently by parents. One comment regarding the value of dance was that it served to increase an awareness regarding Ukraine in those outside the Ukrainian community:

> It [dance] makes people aware that there is a country like that that's under communist rule, that the people and the country haven't rolled over and died. They're still well and alive. It's [dance is] a little PR work done for outsiders. (#051, 10 July 1985)

A dancer in SUM mentioned this educational aspect of dance when she spoke about the possibility of a link between dancing and a concern regarding Ukraine: "My biggest link is the more Ukrainian dance there is, the more people are learning about Ukraine" (#067, 17 August 1985). Thus, it appeared that dance had a value for some Ukrainians if it provided mainstream society with a greater understanding or appreciation of Ukraine. It may be recalled that one of the reasons why the Ukrainian flag is raised at city hall on

independence day involves this desire to increase the awareness of (or educate) non-Ukrainians.

Another comment was that dance was valued as a convenient way of involving one's children in something Ukrainian (that does not involve further commitment to a Ukrainian community). It may be recalled that (as mentioned in Chapter 2), prior to beginning the study, one Ukrainian source said that dance was something to which one could send one's children that was Ukrainian but did not require any deeper involvement. In the interviews one leader respondent from the SUM community inadvertently agreed:

> The question of a Ukrainian heritage and passing something on to your children is such an important one, that it [dance] offers . . . a rather convenient way for the parents to at least partially satisfy themselves that they've done that. (#071, 16 August 1985)

## Summary of Interview Results Regarding Value

There were differences in the generation variable regarding whether the Ukrainian dance product should be kept as pure as possible. The results indicated that a substantial proportion of respondents in the first generation group valued keeping dance pure--82% of first generation respondents, 58% of second generation respondents, and 33% of third/fourth generation respondents (Table 69).

There were differences in the dance community variable regarding whether dance was valued because it might someday be shown to the people of Soviet Ukraine. The results indicated that a substantial proportion of respondents in the AUUC dance community said that the possibility of showing the Canadian product in Soviet Ukraine was valued--75% of AUUC dance community respondents, 52% of Orthodox Church dance community respondents, and 33% of SUM dance community respondents (Table 74).

There were differences in the church affiliation variable regarding whether *dance was an important part* of all the things one should know about being Ukrainian. The results indicated that a substantial percentage of respondents in the following groups valued dance as an important part of one's heritage--94% of No Church respondents and 85% of Orthodox Church respondents (Table 77 in Appendix B).

There were differences in the dance community variable regarding whether *dance was the most important part* of all the things one should know about being Ukrainian.

The results indicated that a meaningful proportion of respondents in the AUUC dance community valued dance as the most important part of one's heritage--26% of AUUC dance community respondents, and 17% of Orthodox Church dance community respondents (Table 71). The low percentages indicate that dance was not considered by very many in the dance communities to be the most important part of things one should know about being Ukrainian.

There were differences in dance community and political inclination variables regarding whether *one's parents would think dance was the most important part* of all the things one should know about being Ukrainian. The results indicated that a meaningful proportion of respondents in the AUUC dance community and the Soviet Ukraine group said their parents would value dance as the most important thing one should know about being Ukrainian--29% of AUUC dance community respondents, 14% of SUM dance community respondents, and 10% of Orthodox Church dance communities (Table 72); and 31% of Soviet Ukraine respondents, and 9% of non-Soviet Ukraine respondents (Table 75).

There were differences in dance community and church affiliation variables regarding one's preference for a total dance heritage or steps and patterns in the dance class. The results indicated that a mixed majority of respondents in the following groups valued a total dance heritage--100% of AUUC dance community respondents, 82% of Orthodox Church dance community respondents, and 58% of SUM dance community respondents (Table 70); 90% of Ukrainian Orthodox Church respondents, 88% of No church respondents, and 56% of Ukrainian Catholic Church respondents (Table 76).

There were differences in the dance community variable regarding whether youth organizations used dance to attract members. The results indicated that a majority percentage of respondents in the following groups believed that youth organizations valued dance because youth organizations used dance to attract members into the organization --69% of AUUC dance community respondents, 62% of Orthodox Church dance community respondents, and 52% of SUM dance community respondents (Table 73).

Frequency data indicated that dancers valued the social and physical aspects of dancing, and parents valued the cultural and physical aspects that their children would receive from dancing (Tables 78 and 79 in Appendix B).

## Chapter 6

## SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The problem in this study focused on four factors related to the performance form of Ukrainian dance: exclusivity, background content, a political dimension, and value. Exclusivity was defined as a desire to keep Ukrainian dance exclusively for those of Ukrainian ancestry; background content referred to material in a Ukrainian dance lesson that would take the instructional experience beyond the teaching of physical skills; a political dimension was defined as a political focus regarding the status of Ukraine (either pro- or anti-Soviet); and value referred to the reasons why participation in the performance form of Ukrainian dance was said to occur.

The study was designed to discover:

1. if tendencies toward exclusivity regarding dance existed among Canadians of Ukrainian descent;
2. if the dance product in Canada had been severed from its roots in Ukraine; and if Canadians of Ukrainian descent wanted the inclusion of background content in their dance sessions;
3. if a political dimension existed in the dance or dance instruction of Canadians of Ukrainian descent; and,
4. why Canadians of Ukrainian ancestry valued dance.

In addition, the study asked this question: Would attitudes regarding exclusivity, background content, a political dimension, and value be affected by:

1. differences in generation?
2. diffferences in when one's family had arrived in Canada?
3. the dance community to which one belonged?
4. one's inclination towards the political status of Ukraine
5. one's affiliation with a Ukrainian church?
6. differences in how a Ukrainian in Canada identified himself?
7. differences in the Ukrainian youth organization to which one belonged?

It was hypothesized that there would be differences in attitudes among groups of Canadians of Ukrainian descent based on generation, arrival, dance community, political inclination, church affiliation, Canadian Ukrainian identification, and Ukrainian youth organization with regard to:

1. exclusivity in Ukrainian dance.
2. background content in Ukrainian dance lessons.
3. a political dimension in Ukrainian dance.
4. the value of Ukrainian dance.

Three observational instruments, a questionnaire, an interview schedule, and personal data sheets were designed and administered by the researcher to 31 respondents in a pilot study in Calgary, Alberta, and to 72 respondents during the major study in Edmonton, Alberta. Data from the major study were tabulated by the researcher, and a staff member of the Academic Computing Services at The University of Calgary entered the data into a computer. Dr. Larry Katz, Instructional Computing Specialist in the Faculty of Physical Education, applied the Statistical Package for Social Sciences (Nie, Hull, Jenkins, & Steinbrenner, 1975) to the data. Statistical results for the questionnaire items were based on analysis of variance, and factor analysis. Multiple range test results, and reliability results were also identified. Statistical results for the interview schedule items were based on the chi square statistic. The researcher found that the questionnaire as a statistical tool was not as valuable as the structured interview when trying to elicit respondents' feelings. Interview results for exclusivity, background content, a political dimension, and value, which follow, include potential manifestations, actual proportional differences between or among groups relative to the potential manifestations, conclusions, and final statements for each variable in turn. Replication recommendations and recommendations for dance scholars conclude this chapter.

## Exclusivity in Dance

### Potential Manifestations of Exclusivity in Dance

I assumed that the existence of exclusivity would be revealed if respondents said

that:

1. the language of instruction in the dance class should be Ukrainian,
2. the dance teacher should be Ukrainian,
3. they would not feel happy if a non-Ukrainian dance teacher were to teach them,
4. non-Ukrainian children were excluded from participation in a dance class at their dancing place,
5. they would not feel happy if a non-Ukrainian child enrolled in dance class,
6. they would feel bothered a little if a non-Ukrainian teen enrolled in dance class,
7. they would be surprised if a visible non-Ukrainian danced with a professional or semi-professional Ukrainian dance company, and
8. Ukrainians desired to keep Ukrainian dance exclusively for Ukrainians.

## Results and Conclusions Regarding Potential Manifestations of Exclusivity in Dance

1. **Wanting Ukrainian used in the dance class.** There was some difference in attitudes regarding this aspect of exclusivity in Ukrainian dance among responding groups in the dance community variable: 13% of the SUM dance community, and 12% of the Orthodox Church dance community, compared to none in the AUUC dance community wanted Ukrainian to be used (Table 27).

   **Conclusion:** The proportion of respondents who wanted Ukrainian used in the dance class was too low to indicate that this aspect of exclusivity was significant in any of the dance community groups.

   There was some difference in respondents' attitudes regarding this aspect of exclusivity in Ukrainian dance among groups in the political inclination variable: 13% of the non-Soviet Ukraine group compared to none of the Soviet Ukraine group wanted Ukrainian to be used (Table 32).

   **Conclusion:** The proportion of respondents who wanted Ukrainian used in the dance class was too low to indicate that this aspect of exclusivity was significant in either political inclination group.

   There was some difference in attitudes regarding this aspect of exclusivity in Ukrainian dance among groups in the church affiliation variable: 15% of the Ukrainian Catholic Church group and 14% of the Ukrainian Orthodox group

compared to none in the No church group wanted Ukrainian to be used (Table 36).
**Conclusion**: The proportion of respondents who wanted Ukrainian used in the dance class was too low to indicate that this aspect of exclusivity was significant in any of the church affiliation groups.

2. **Wanting the dance teacher to be Ukrainian.** There were differences in attitudes regarding this aspect of exclusivity in Ukrainian dance among responding groups in the dance community variable: 57% of the Orthodox Church dance community in comparison to 11% of the AUUC dance community thought the dance teacher should be Ukrainian (Table 28).
**Conclusion:** The proportion of respondents who wanted the dance teacher to be Ukrainian in the Orthodox Church dance community indicated that this aspect of exclusivity was significant in their group.

   There were differences in attitudes regarding this aspect of exclusivity in Ukrainian dance among respondent groups in the political inclination variable: 52% of the non-Soviet Ukraine group in comparison to 18% of the Soviet Ukraine group thought the dance teacher should be Ukrainian (Table 33).
**Conclusion**: The proportion of respondents who wanted the dance teacher to be Ukrainian in the non-Soviet Ukraine group indicated that this aspect of exclusivity was significant in their group.

   There were differences in attitudes regarding this aspect of exclusivity in Ukrainian dance among respondent groups in the church affiliation variable: 60% of the Ukrainian Orthodox Church group in comparison to 6% in the No church group thought the dance teacher should be Ukrainian (Table 37).
**Conclusion**: The proportion of respondents who wanted the dance teacher to be Ukrainian in the Ukrainian Orthodox Church group indicated that this aspect of exclusivity was significant in their group.

3. **Feeling unhappy if a non-Ukrainian were teaching one's dance group.**
   There were differences in attitudes regarding this aspect of exclusivity in Ukrainian dance among respondent groups in the generation variable: 31% of the third/fourth generation group in comparison to 8% of the first generation group and none of the second generation group said they would not be happy if a non-Ukrainian was teaching their dance group (Table 25).

**Conclusion**: The proportion of respondents in the third/fourth generation group who would feel not happy if a non-Ukrainian were teaching their group indicated that this aspect of exclusivity was significant in their group.

There were differences in attitudes regarding this aspect of exclusivity in Ukrainian dance among respondent groups in the dance community variable: 16% of the SUM dance community and 13% of the Orthodox Church dance community in comparison to none of the AUUC dance community said they would be not happy if a non-Ukrainian were teaching their dance group (Table 29).

**Conclusion**: The proportion of respondents in the SUM and the Orthodox Church dance community groups who would feel not happy if a non-Ukrainian were teaching their group was too low to indicate that this aspect of exclusivity was significant in their dance communities.

There were differences in attitudes regarding this aspect of exclusivity in Ukrainian dance between respondent groups in the political inclination variable: 13% of the non-Soviet Ukraine group in comparison to 6% of the Soviet Ukraine group said they would not be happy if a non-Ukrainian were teaching their dance group (Table 34).

**Conclusion**: The proportion of respondents in the political inclination groups who would feel unhappy if a non-Ukrainian were teaching their group was too low to indicate that this aspect of exclusivity was significant in either community.

There were differences in attitudes regarding this aspect of exclusivity in Ukrainian dance between respondent groups in the church affiliation variable: 20% of the Ukrainian Catholic Church group and 14% of the Ukrainian Orthodox Church group in comparison to none of the No church group said they would not be happy if a non-Ukrainian was teaching their dance group (Table 38).

**Conclusion:** The proportion of respondents in the Ukrainian Catholic Church group who would not be happy if a non-Ukrainian were teaching their group (one in five) indicated that there was a tendency toward this aspect of exclusivity in this community.

4. **Excluding non-Ukrainian children from Ukrainian dance classes.** This aspect of exclusivity was clearly not supported in the Canadian Ukrainian identification variable, and there was no difference in respondents' attitudes. 100% of the CANADIAN UKRAINIAN group, the UKRAINIAN CANADIAN group, and the CANADIAN Ukrainian group said that any child could participate in Ukrainian

dance classes at their dance place or that they thought this was the case (Table 42).
**Conclusion**: The proportion of respondents in each group of the Canadian Ukrainian identification variable indicated that this aspect of exclusivity was not significant in these communities.

5. **Feeling unhappy if a non-Ukrainian child enrolled in Ukrainian dance class.** This potential expression of exclusivity failed to reach a level of significance equal to P = < .05 or lower. One can conclude that was not a factor of importance among the subjects who participated in this study.

6. **Feeling bothered a little if a non-Ukrainian teen enrolled in Ukrainian dance at one's place of dance.** There were some differences in respondent attitudes regarding this aspect of exclusivity in Ukrainian dance among respondent groups in the generation variable: 14% of the third/fourth generation group in comparison to none in the first generation and the second generation groups said they would be bothered a little if a non-Ukrainian enrolled at their place of dance (Table 26).
**Conclusion**: The proportion of respondents who would feel bothered a little if a non-Ukrainian enrolled in Ukrainian dance at one's place of dance was too low to indicate that this aspect of exclusivity was significant in any of the generation groups.

There were some differences in respondents' attitudes regarding this aspect of exclusivity in Ukrainian dance among groups in the church affiliation variable: 10% of the Ukrainian Orthodox Church group in comparison to none of the Ukrainian Catholic Church group and the No church group said they would be bothered a little if a non-Ukrainian enrolled at their place of dance (Table 41).
**Conclusion:** The proportion of respondents who would feel bothered a little if a non-Ukrainian enrolled in Ukrainian dance at one's place of dance was too low to indicate that this aspect of exclusivity was significant in any of the groupings by church affiliation.

There were some differences in respondents' attitudes regarding this aspect of exc'usivity in Ukrainian dance among groups in the Canadian Ukrainian identification variable: 7% of the UKRAINIAN CANADIAN group in comparison to none of the CANADIAN UKRAINIAN group and the CANADIAN Ukrainian group said they

would be bothered a little if a non-Ukrainian enrolled at their place of dance (Table 43).

**Conclusion**: The proportion of respondents who would feel bothered a little if a non-Ukrainian enrolled in Ukrainian dance at one's place of dance was too low to indicate that this aspect of exclusivity was a significant part of any of the Canadian Ukrainian identification groups.

7. **Surprise if one saw a visible non-Ukrainian dancing with a professional or semi-professional Ukrainian dance group.** This potential expression of exclusivity did not have a level of significance equal to P = < .05 or lower. One can conclude that it was not a factor of importance among the respondents who participated in this study.

8. **Ukrainians desire to keep Ukrainian dance preferably for Ukrainians.** This potential expression of exclusivity did not have a level of significance equal to P = < .05 or lower. Comments from respondents indicated that some believed the statement to be true and others thought it was false. The situation appears to be in a state of flux.

## Final Statement Regarding Exclusivity in Dance

Members of Ukrainian nationalist communities in the study wanted the teacher of Ukrainian dance to be of Ukrainian descent--for these groups, the thought of a non-Ukrainian dance teacher was not well-received. Members of the three Ukrainian Canadian communities did not want Ukrainian used exclusively in the Ukrainian dance class, did not believe non- Ukrainians were excluded from participation in dance classes, and expressed no animosity toward potential non-Ukrainian participants in their dance form.

## Background Content in Dance

### Potential Manifestations of Background Content in Dance

I thought that Ukrainian dance had been severed from its original roots in Ukraine, and that a need for background content would be revealed if respondents said that:

1. the dances of the ancestors were not taught,
2. what was taught in class did not provide a link to the dancers' past,
3. dance class was thought of as a place of dancing rather than as a place where one received a total dance heritage.

### Results and Conclusions Regarding Potential Manifestations of Background Content in Dance

1. **Dances of the ancestors not being a part of the content in dance class.** There was some difference in respondent attitudes regarding this aspect of content in Ukrainian dance lessons among groups in the generation variable: 83% of second generation respondents, 65% of first generation respondents, and 56% of third/fourth generation respondents, said that the dances of the ancestors were taught or that they believed they were taught (Table 45).

   **Conclusion:** The proportion of persons in the generation groups who said the ancestral dances were taught in dance class indicated that Ukrainian dance had not been severed from its original roots--there was a connection between the original and the transplanted.

   There was a difference in respondents' attitudes regarding this aspect of content in Ukrainian dance lessons among groups in the arrival variable: 90% of the group whose family arrived between World War I and II, 71% of the group whose family arrived prior to World War I, and 33% of the group who arrived after World War II believed that dances of the ancestors were part of the content in a dance class (Table 47).

   **Conclusion:** The low proportion of respondents in the group whose family arrived after World War II who said ancestral dances were taught in dance class suggested that for this arrival group, Ukrainian dance had been severed from its original roots.

2. **What is taught in dance class does not give dancers a link to their past (Ukraine).** There was a minor difference in respondents' attitudes regarding this aspect of back ground content in Ukrainian dance lessons among groups in the political inclination variable: 78% of the non-Soviet Ukraine group and 72% of the Soviet Ukraine group believed that the content in a dance class did give a dancer a link to his/her past (Table 49).

   **Conclusion:** The proportion of respondents in both political groups who said that what was taught in a dance class did give dancers a link to their past (Ukraine) indicated that Ukrainian dance had not been severed from its original roots, and that participation in dance provided a cultural linkage.

3. **Dance class is a place of dancing rather than a place where a total dance heritage is received.** There was some difference in respondents' attitudes regarding this aspect of background content in Ukrainian dance lessons among groups in the political inclination variable: 41% of the Soviet Ukraine group in comparison to 33% of the non-Soviet Ukraine group thought of the dance class as a place of dancing rather than a place where a total dance heritage was received (Table 50).

   **Conclusion**: The proportion of respondents in the non-Soviet Ukraine group and the Soviet Ukraine group who said that dance class was a place of dancing rather than a place where a total dance heritage was received suggested a possibility that the life-line between Ukrainian dance in Canada and the origins of Ukrainian dance might be severed not in terms of actual dances but in terms of material that was related to dance yet beyond actual steps and patterns. In other words, background content might be absent from a dance class.

It was thought that attitudes regarding background content for dance would be manifest if respondents indicated that an appropriate subject could be an appropriate part of a dance lesson. The four most appropriate subjects chosen for a dance lesson were costuming, videotapes of dancers, reasons for dance in Ukraine, and music. The least most appropriate subject was politics (Table 56, 57, and 58).

Respondents were also asked what could be added to a dance class to make it more interesting. Background material/information was the subject most suggested by respondents who thought it would be interesting if it were included in a Ukrainian dance class (Table 54). They thought background material could include the history of a dance, who did the dance, where,when, and why the dance was done, what the steps meant,

stories behind the dance themes, history of different regions, why a costume was as it was, pictures of costumes, information about Ukraine. Other responses are listed in Table 55.

### Final Statement Regarding Background Content in Dance

A majority of Canadians of Ukrainian descent thought that ancestral dances were taught in dance class, indicating that Ukrainian dance had not been severed from its roots--the exception was found among respondents whose families arrived after WW II, of whom only 33% thought that ancestral dances were taught. Similarly, a majority of respondents in both political inclination groups said the dance class did give a dancer a link to his/her past which also indicated that Ukrainian dance had not been severed from its roots. However, political inclination respondents from both groups said that a dance class was thought of as a place where they danced, and not as a place where a total dance heritage was received, indicating there was a need for background content that could supplement the teaching of dance steps and patterns. The most requested background materials were costumes, music, reasons why people in Ukraine danced, and the use of videotapes. Background material that was least requested was information supportive of either a Soviet Ukraine or a non-Soviet Ukraine.

## A Political Dimension in Dance

### Potential Manifestations of a Political Dimension in Dance

I assumed that the existence of a political dimension in dance would be revealed if respondents said that:

1. the dance teacher made reference to the political history of Ukraine in dance class,
2. they (respondents with Nationalist links) rejected the benefits of Soviet material/instruction,
3. dancing represented one's feelings about the political status of Ukraine,

4. drop-outs in dance class had occurred because of political input at the hall, and
5. the choice of a dance hall was dependent on the political focus of one's parents.

## Results and Conclusions Regarding Potential Manifestations of a Political Dimension in Dance

1. **The dance teacher makes reference to the political history of Ukraine in a dance class.** There was a considerable difference in respondents' attitudes regarding this aspect of a political dimension among groups in the dance community variable: 35% of the Orthodox Church dance community in comparison to none of the AUUC dance community said that the dance teacher made reference to the political history of Ukraine (Table 59).

   **Conclusion:** The proportion of respondents in the Orthodox Church dance community group who said that their dance teacher made reference to the political history of Ukraine indicated that this aspect of a political dimension was significant in their group.

2. **The benefits of Soviet dance material and/or instruction are not recognized.** There were some differences in respondents' attitudes regarding this aspect of a political dimension in Ukrainian dance within the dance community variable: 13% of the Church dance community in comparison to none in the AUUC dance community did not acknowledge the benefits of Soviet dance material and/or instruction (Table 60).

   **Conclusion:** The proportion of persons who did not acknowledge the benefits of Soviet dance material and/or instruction was too low to indicate that this aspect of a political dimension was significant in their dance community group.

   There was some difference in respondents' attitudes regarding a political dimension in Ukrainian dance in the political inclination variable: 17% of those who tended to support a non-Soviet Ukraine in comparison to none of those who tended to support a Soviet Ukraine did not acknowledge the benefit of Soviet dance material and/or instruction (Table 62).

   **Conclusion:** The proportion of persons who did not acknowledge the benefits of

Soviet dance material and/or instruction was too low to indicate that this aspect of a political dimension was a significant part of their political inclination group.

3. **Dancing represents one's feelings about the political status of Ukraine.** There was a small difference in respondents' attitudes regarding this aspect of a political dimension in Ukrainian dance in the political inclination variable: 37% of the respondents in the non-Soviet Ukraine group and 33% of the respondents in the Soviet group said that one's dancing did represent one's feelings about the political status of Ukraine (Table 61).

   **Conclusion:** The proportion of respondents in the non-Soviet Ukraine and the Soviet Ukraine groups who said that one's dancing did represent one's feelings about the political status of Ukraine indicated that this aspect of a political dimension was significant in both groups.

4. **Children are removed from dance class and older dancers drop out because of political input at the hall.** There was a difference in respondents' attitudes regarding this aspect of a political dimension in Ukrainian dance in the church affiliation variable: 41% of the No church group in comparison to 30% of the Ukrainian Orthodox Church group had heard of a withdrawal of dancers due to political input (Table 63).

   **Conclusion:** The proportion of respondents in the No church group and the Ukrainian Orthodox Church group who said that they had heard of children who had been taken out of dance class and/or of older dancers who had dropped out of dance class because of political input at their hall indicated that this aspect of a political dimension was a part of both the No church and Ukrainian Orthodox Church groups. It further indicated that some parents and some individuals had strong feelings about the concept of teaching political ideology within the dance environment and that they were prepared to act on those feelings.

5. **The choice of a dance hall is dependent on the political focus of one's parents.** This potential expression of a political dimension did not reach a level of significance equal to $P = < .05$ or lower. One can conclude that it was not a factor of importance among the respondents who participated in this study.

### Final Statement Regarding a Political Dimension in Dance

In the study, there were some instances of the connection of a political dimension to Ukrainian dance/dance classes, for example, in the acknowledgement of withdrawals of children and older dancers due to political input at a hall, and in the indication by one third of respondents in both political groups that their dancing represented their feelings about the political status of Ukraine. However, it must be pointed out that these examples do not suggest that particular political direction was given in the dance class proper. Opinions regarding political input from some dance respondents indicated that they did not appreciate being a captive audience when a presentation regarding a political dimension was made while other dancers indicated that they did not want politics associated with dance. In this regard, it is particularly interesting to note that a political dimension did not extend to respondents' attitudes regarding the benefits of Soviet dance material/instruction--a substantial majority of all respondents in this study acknowledged that Soviet dance material/instruction was beneficial, indicating that attitudes in this regard were not governed by a political dimension encouraged via connections to a political inclination or a church affiliation.

## The Value of Dance

### Potential Manifestations of the Value of Dance

I assumed that the value of dance would emerge if respondents stated that:

1. dance was an important part of what one should know about being Ukrainian,
2. dance was the most important part of what one should know about being Ukrainian,
3. one's parents would believe that dance was an important part of what one should know about being Ukrainian,
4. one's parents would believe that dance was the most important part of what one should know about being Ukrainian,
5. a total dance heritage was preferred to one of steps and patterns only,
6. youth organizations valued dance because it could attract new members,

7. showing Canadian dance product to people in Soviet Ukraine was valued,
8. the Ukrainian dance product should be kept "pure," i.e., free of "foreign" content.

## Results and Conclusions Regarding Potential Manifestations of the Value of Dance

1. **Dance is an important part of all the things one should know about being Ukrainian.** There was a difference in respondents' attitudes regarding this aspect of a value of Ukrainian dance in the church affiliation variable: 94% of the No church group and 85% of the Ukrainian Orthodox Church group said that Ukrainian dance was or that they thought it was an important part of all the things one should know about being Ukrainian (Table 77).

   **Conclusion:** The proportion of respondents in the No church group and the Ukrainian Orthodox Church group who said that dance was an important part of all the things one should know about being Ukrainian indicated that this value of dance was shared by an overwhelming majority in each of their communities. This is an important finding.

2. **Dance is the most important part of all the things one should know about being Ukrainian.** There was a difference in respondents' attitudes regarding this aspect of a value of Ukrainian dance in the dance community variable: 26% of the AUUC dance community in comparison to 17% of the Orthodox Church dance community said that dance was the most important part of all the things one should know about being Ukrainian (Table 71).

   **Conclusion:** The proportion of respondents in the AUUC dance community group who said that dance was the most important part of all the things one should know about being Ukrainian is one in four. This is an important finding in that *dance* has been chosen as *the* most important aspect of a Ukrainian heritage in the AUUC dance community. However, the feeling was not shared by many respondents in the Orthodox Church dance community.

3. **My parents would believe that dance is an important part of all the things one should know about being Ukrainian.** This potential expression of value did not reach a level of significance equal to P = < .05 or lower.

4. **My parents would believe that dance is the most important part of all the things one should know about being Ukrainian.** There was a difference in respondents' attitudes regarding this aspect of a value of Ukrainian dance in the dance community variable: 29% of the AUUC dance community in comparison to 14% of the SUM dance community, and 10% of the Orthodox Church dance community said their parents would believe that dance was the most important part of all the things one should know about being Ukrainian (Table 72).

   **Conclusion:** The proportion of respondents in the AUUC dance community group who said that their parents would believe that dance was the most important part of all the things one should know about being Ukrainian indicated that this was a value of dance in their community.

   There was a considerable difference in respondents' attitudes regarding this aspect of a value of Ukrainian dance in the political inclination variable: 31% of the Soviet Ukraine group in comparison to 9% of the non-Soviet Ukraine group said their parents would believe that dance was the most important part of all the things one should know about being Ukrainian (Table 75).

   **Conclusion:** The proportion of respondents in the Soviet Ukraine group who said that their parents would believe that dance was the most important part of all the things one should know about being Ukrainian indicated that this was a value of dance in their community. Areas of concern other than dance are thought to receive more attention in the non-Soviet group.

5. **I prefer a total dance heritage rather than steps and patterns of dance in a dance class.** There was a difference in respondents' attitudes regarding this aspect of a value of Ukrainian dance in the dance community variable: 100% of the AUUC dance community, and 82% of the Orthodox Church dance community in comparison to 58% of the SUM dance community said they preferred a total dance heritage to steps and patterns in a dance class (Table 70).

   **Conclusion:** The proportion of respondents in the AUUC and Orthodox dance communities who said that they preferred a total dance heritage rather than steps and patterns of dance in a dance class indicated that this was a value of dance for their

communities more than it was for the SUM dance community.

There was a difference in respondents' attitudes regarding this aspect of a value of Ukrainian dance in the church affiliation variable: 90% of the Ukrainian Orthodox Church group and 88% of the No church group in comparison to 56% of the Ukrainian Catholic Church group said they preferred a total dance heritage to steps and patterns in a dance class (Table 76).

**Conclusion:** The proportion of persons in the Ukrainian Orthodox Church group and the No church group who said that they preferred a total dance heritage rather than steps and patterns of dance in a dance class indicated that this was a value of dance for their communities more than it was for the Ukrainian Catholic Church community.

6. **Dance was used to attract potential members into a Ukrainian youth organization.** There was some difference in respondents' attitudes regarding this aspect of a value of Ukrainian dance (to Ukrainian youth organizations) in the dance community variable: 69% of the AUUC dance community group and 62% of the Orthodox Church dance community group in comparison to 52% of the SUM dance community group said that dance was used to attract potential members into a Ukrainian youth organization (Table 73).

   **Conclusion:** The proportion of respondents in the AUUC dance community group and the Orthodox Church dance community group who said that dance was used to attract potential members into their youth organizations indicated that this was a value of dance for their youth organizations. In the SUM dance community, the percentage of respondents who thought their youth organization would value dance because dancers could be attracted into the ranks of the SUM youth organization was the lowest of three groups.

7. **Canadian Ukrainian dance product was valued because it would someday be shown to the people of Soviet Ukraine *who might need to be re-educated because cultural traditions have been undergoing change*** (italics added by author). There was a considerable difference in respondents' attitudes regarding this aspect of a value of Ukrainian dance in the dance community variable: 75% of the AUUC dance community in comparison to 61% of the Orthodox Church dance community and 33% of the SUM dance community believed that Canadian Ukrainian dance was valued because it would someday be shown to the people of Soviet Ukraine (Table 74).

**Conclusion:** The proportion of respondents in the AUUC dance community group and the Orthodox Church dance community group who said that dance was valued dance because it might someday be shown to the people of Soviet Ukraine indicated that this was a value of dance for their communities. Dance was not valued highly for this reason by SUM dance community respondents.

8. **Ukrainian dance product should be kept as pure as possible.** "Pure" was defined as free of any step or pattern of dance save a Ukrainian one. For example, an "impure" choreography might have Hungarian turns, or Romanian claps, or a Czechoslovakian stamp sequence. There was a considerable difference in respondents' attitudes regarding this aspect of a value of Ukrainian dance in the generation variable: 82% of the first generation in comparison to 58% of the second generation and 33% of the third/fourth generation thought that the Ukrainian dance product should be kept as pure as possible (Table 69).

   **Conclusion:** The proportion of respondents in the first generation group and the second generation group who said the Ukrainian dance product should be kept as pure as possible indicated that this was a value of dance for their generation groups. Keeping the purity of the choreography was not a concern of the third/fourth generation group.

## Final Statement Regarding the Value of Dance

Dancers valued dance for social and physical reasons; parents valued dance for cultural and physical reasons. A substantial majority of all Ukrainian Canadians in this study believed that dance was an important part of a Ukrainian heritage, but there was a difference in attitudes relative to whether dance was the most important aspect of a Ukrainian heritage--more respondents in the AUUC dance community and the Soviet Ukraine groups than in other dance community groups or the non-Soviet group thought that dance was the most important part of all the things one should know about being Ukrainian, and that their parents would think this as well.

A majority of the respondents in dance community groups and church affiliation groups valued a total dance heritage in lieu of a dance heritage which contained steps and patterns only, and a majority of respondents in all three dance communities said dance was valued as a way to attract members into their youth organizations. The value of dance for

the SUM dance community was not linked to a possibility that it might be shown to the people of Soviet Ukraine indicating that returning to the homeland to dance did not have a high priority in this community. The third/fourth generation respondents were the least interested of the generation groups in keeping Ukrainian dance pure.

## Recommendations for Study Replication

Several recommendations are offered to researchers who might wish to replicate the study.

1. Consider spending more time on developing an interview rather than a questionnaire when trying to elicit people's feelings.
2. If a questionnaire is used, make the statements in the questionnaire consistent, at least in terms of the inclusion of the word "should" in all instances--then the statement can be more reflective of a value rather than a fact. Make the statements in the questionnaire sufficiently controversial to create strong positive or negative responses. In the interview, use "is" and "should" hand in hand. "What is happening?," and then "should this be happening?".

   Many dancers said that one never wore costumes for practice sessions because the costume would require constant cleaning. Consequently, the Acceptable Learning Experience which focused on the wearing of regional or national costumes might have been better phrased as "demonstrations regarding how to wear costumes" or "the changes that have been incorporated into a costume to make it easier to wear dancing."
3. Complete the gathering of the data within a short time frame so there is less time to make changes in the instruments. Six months elapsed between my entry into the pilot and SUM dance communities and my entry into the AUUC and Orthodox Church dance communities. During that time, I had the opportunity to "perfect" the interview--some questions were eliminated and some were added. It is recognized that this is not ideal from a pure methodological perspective, but the alteration in the few changed questions was deemed important to the data required, and the time lapse was unavoidable.
4. Be precise about categories in an instrument, particularly if they involve dates. In the Personal Data Sheet, I created two categories for post-World War II immigration--one was "the immigration after World War II until 1965"; the second was "the immigration after 1965" (Appendix C). I had found a listing of

the number of Ukrainian immigrants for the period 1947 to 1965 in Marunchuk's The Ukrainian Canadians (1970, p. 570), and simply used the span of time as one of the categories. The year 1965 was not particularly important as a date in the history of Ukrainian immigration, and probably represented the latest, most up-to-date statistics available from the Department of Citizenship and Immigration at the time Marunchak was preparing his book. The categories would have been more accurate had I categorized the two arrival periods into "the immigration from 1946 to 1954" to acknowledge the year the third-wave immigration dwindled to a trickle and "the immigration from 1960s to the present."

5. Allow the respondents to identify background content rather than preparing a list of items for their perusal.
6. For more meaningful responses, ask respondents to rank choices/reasons after they have listed them (Instrument 2.0 in Appendix C: in subject matter II, after question 1; in subject matter VI, after each of questions 5 a ,b, and c).
7. A good lead into the interview questions regarding non-Ukrainian participation might be to ask the respondents for their definition of a non-Ukrainian (Instrument 2.0 in Appendix C: subject matter V, prior to question A).

## Recommendations for Dance Scholars

The following recommendations are offered to scholars in the field of Dance as possibilites for further study in the area of Ukrainian dance.

1. Because the teaching of ethnic dance should include the teaching of a total dance heritage, a manual should be prepared detailing background content appropriate for dance lessons.
2. A visual accounting of the history of Ukrainian dance could be developed along with dance examples of changes that have evolved.
3. An examination of the changing choreographic dimension in the Ukrainian performance form would also be of interest historically, i.e., Avramenko choreography as compared to modern or current choreographic endeavors.
4. A closer examination regarding the influence of the church on Ukrainian dance or dance in general would be helpful.

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# APPENDICES

# APPENDIX A

# DEMOGRAPHIC INFORMATION

# AND

# QUESTIONNAIRE RESULTS

## Demographic Information

Seventy-two subjects participated in the study. Forty-three participants were female and 29 were male. There were 46 dancers (28 Senior dancers and 18 Junior dancers), 18 parents and 8 leaders. Three leaders were current dancers, and 3 leaders and 11 parents were former dancers. The number of participants within the groupings of each independent variable is shown in Table A.

It may be noted that the number of variations within generation, dance community, political inclination, Canadian Ukrainian identification, and the Youth organization independent variables in Table A have changed from the initial presentation in Table 4.1. The reason for the variation in the Dance community variable has already been mentioned. For the Generation variable, a decision was made to combine the third generation and fourth generation because the number of fourth generation responses was too low--there were two subjects but in several instances only one response was recorded. When there was only one response, there was no standard deviation from a mean. In addition, the two groups being combined were not considered to be significantly different. In the Youth Organization variable, it was decided to create a grouping comprised of SUMK and UCY members because there was only one UCY member in this study. In the Political Inclination variable, those who indicated that they moderately supported both the concepts of Ukraine were not considered as a separate group in this study--they were absorbed into the responses for both political concepts. The 'Neither' category was added because the researcher wanted to separate those who had political inclinations regarding Ukraine from those who had none. In the Canadian Ukrainian Identification variable, no person labelled themselves a CANADIAN or a UKRAINIAN, so these categories were eliminated.

## Questionnaire Results for Rational Factors

A research aspect of which any researcher must be aware is that outcomes can be caused by chance and not by the relationship that is hypothesized. To have some control over this, the researcher values outcomes that have levels of probability of .05, .01, and

.001. Basically, a .05 level of probability indicates that a significant relationship or differences among means could be due to chance five times out of a hundred. Naturally,

**TABLE A**
**Distribution in Independent Variables and Groups**

| Independent Variables | Groups | n |
|---|---|---|
| Generation (70) | 1. Immigrant generation | 3 |
| | 2. First gen. Canadian-born | 26 |
| | 3. Second gen Canadian-born | 24 |
| | 4. Third & fourth gen Canadian-born | 17 |
| Arrival (67) | 1. Prior to World War I | 29 |
| | 2. Between World War I and II | 20 |
| | 3. After World War II to 1965 | 16 |
| | 4. After 1965 | 2 |
| Dance community (72) | 1. SUM | 28 |
| | 2. AUUC | 21 |
| | 3. CHURCH | 23 |
| Political Inclination (70) | 1. Tend to support a Soviet Ukraine | 14 |
| | 2. Tend to support a non-Soviet Ukraine | 47 |
| | 3. Support neither | 3 |
| | 4. Moderately support both | 6 |
| Church [72] | 1. Ukrainian Orthodox Church | 21 |
| | 2. Ukrainian Catholic Church | 23 |
| | 3. Not a Ukrainian church | 7 |
| | 4. No church | 21 |
| Can Ukr Identfication (72) | 1. CANADIAN Ukrainian | 13 |
| | 2. CANADIAN UKRAINIAN | 17 |
| | 3. UKRAINIAN CANADIAN | 36 |
| | 4. UKRAINIAN Canadian | 6 |
| Youth Organization (46) | 1. SUMK (& one UCY member) | 14 |
| | 2. SUM | 9 |
| | 3. AUUC | 6 |
| | 4. No Ukrainian youth organization | 17 |

.01 and .001 are even more satisfactory levels of significance. In this study, only those results which reached the .05, .01, or .001 levels of probability were considered to be statistically significant.

The questionnaire results are presented firstly with regard to the rational factors. In this study, rational factors are the four dimensions--exclusivity, background content, a political dimension, and value--that the reasearcher believed would be measured by statements in the questionnaire.

For each rational factor in turn, information is given regarding the results, the location of the appropriate tables for analysis of variance results, and the range test results. Where group mean differences were found, the direction of the differences was noted (in these instances the symbol M has been used to indicate the mean). This information is followed by an indication of the location of a summary of the range test results and the Pearson Correlation Coefficient test results for the rational factors.

## Anova and Range Test Results Regarding Exclusivity

There were no significant differences for the factor of Exclusivity at P= < .05 . ANOVA means and standard deviations are located in Table 2 in Appendix B. F ratio and F probability are seen in Table 3 in Appendix B.

## Anova and Range Test Results Regarding Background Content

Dance community at P= <.05 was the only significant variable. ANOVA means and standard deviations are located in Table 4 in Appendix B. The F ratio statistic and the F probability are indicated on Table 5 in Appendix B. The directional difference in the group means was as follows:

1. In the dance community groups, the Orthodox Church dance community members (M= 20.6957) were significantly less supportive regarding the importance of background content provided in the dance classes than were the members of the AUUC dance community (M= 22.9474).

## Anova and Range Test Results Regarding a Political Dimension

The dance community variable was significant at P= <.001. Political inclination, church affiliation, and arrival variables were significant at P= <.01. Youth organization and generation were significant at P= <.05. The Canadian Ukrainian identification

variable was not significant. ANOVA means and standard deviations are located in Table 6 in Appendix B. The F ratio statistic and the F probability is located on Table 7 in Appendix B. The directional differences in the group means was as follows:

1. In the Dance Community groups, the AUUC dance community (M = 7.0000) was significantly less supportive of a political focus regarding an independent Ukraine than the Orthodox Church dance community (M = 8.9091) and the SUM (M = 9.9643) dance community.

2. In the Arrival groups, Canadians of Ukrainian descent who arrived/whose family arrived between World War I and World War II (M =7.8500) and Canadians of Ukrainian descent whose family arrived prior to World War I (M = 8.4286) were significantly less supportive of a political focus regarding an independent Ukraine than those who arrived or whose family arrived after World War II (M = 10.9375).

3. In Political inclination groups, those who tended to favor a Soviet Ukraine (M = 7.0500) were significantly less supportive of a political focus regarding an independent Ukraine than those who tended to favor a non-Soviet Ukraine (M = 9.5652).

4. In the Church affiliation groups, those who attended no church (M = 7.1805) were significantly less supportive of a political focus regarding an independent Ukraine than those who attended the Ukrainian Catholic Church (M = 10.1739).

5. In the Generation groups, 2nd generation Canadian-born Ukrainians (M = 7.5417) were significantly less supportive of a political focus regarding an independent Ukraine than 1st generation Canadian-born Ukrainians (M = 9.7200).

6. In the Youth organization groups, those persons who belonged to the AUUC youth organization (M = 6.8333) or to no Ukrainian youth organization (M = 8.0588) were significantly less supportive of a political focus regarding an independent Ukraine than those persons who belonged to the SUM Youth Organization (M = 11.0000).

**Anova and Range Test Results**
**Regarding Value**

The results for the variables of arrival, political inclination, and Canadian Ukrainian identification were significant at P= <.05. The results for the variables of generation, dance community, church affiliation, and youth organization were not significant. ANOVA means and standard deviations are seen in Table 8 of Appendix B. The F ratio statistic and the F probability are located in Table 9 of Appendix B. The

directional differences in the group means were as follows:

1. In Arrival groups, those who arrived after World War II (M = 33.0667) valued Ukrainian dance significantly less than those who arrived after 1965 (M = 38.500).

2. In Political inclination groups, those who tended to support a non-Soviet Ukraine (M = 34.0682) valued Ukrainian dance significantly less than those who tended to support a Soviet Ukraine (M =35.6667).

3. In Canadian Ukrainian identification groups, the group which identified themselves as CANADIAN UKRAINIAN (M = 32.8750) valued Ukrainian dance significantly less than the group which identified themselves as UKRAINIAN CANADIAN (M = 34.9375). Table 10 in Appendix B has a summary of the range test results for the four rational factors.

## Test-Retest Results (Pearson Correlation) Regarding Rational Factors

A significant correlation was registered between questionnaire test and post-test results for Exclusivity (.79), for Background content (.81), and for Political dimension (.79). A nonsignificant correlation (.29) between the questionnaire test and post-test responses for Value was indicated signifying that there was no relationship between these responses on one occasion and the next. The figures can be seen in Table 11 in Appendix B. The low correlation found for the factor labelled Value jeopardizes any conclusions that might be drawn with respect to this dimension of the questionnaire.

## Factor Analysis

The second set of data relative to the questionnaire are the results related to factor analysis. In Table 12 in Appendix B, it can be seen that three Factors met the criterion of an eigen value of 2 established by the researcher. A line has been drawn after the first three factors to indicate the cutoff point. In Table 13 in Appendix B, factor loadings of .6 or more (the loading established by the researcher as the criterion) have been underscored in each of three Factors. Factor 1 has five factor loadings of .6 or more; Factor 2 has three

factor loadings; and Factor 3 has two.

Naming the factors is part of the Factor Analysis process. The common theme that seemed to be reflected in responses which grouped together for Factor 1 was Preservation and Transmission (PandT); Factor 2's response grouping was labelled Soviet Input, and Limitation was the generic dimension considered to be most descriptive of Factor 3's grouping of responses.

The questionnaire statements that were grouped together by responses to form empirical factors are listed below.

RATIONAL QUESTIONNAIRE STATEMENTS GROUPED BY RESPONSES INTO EMPIRICAL FACTORS

Factor 1 PRESERVATION AND TRANSMISSION

Q7. One should use the Ukrainian name of a Ukrainian dance step rather than use the English name.
Q10. Ukrainian dance, as it was done in old Ukraine before 1900, should be carefully preserved.
Q11. Ukrainian dance, as it was done in old Ukraine before 1900, should be taught to Ukrainian Canadians.
Q12. Ukrainian dance, as it was done in Canada between the two World Wars, should be carefully preserved.
Q13. Ukrainian dance, as it was done in Canada between the two World Wars, should be taught to Ukrainian Canadians

Factor 2 SOVIET INPUT

Q8. The Ukrainian dance scene in Canada benefits from dance material from Soviet Ukraine.
Q14. Ukrainian dance, as it is currently taught in Soviet Ukraine, should be taught to Ukrainian Canadians.
Q22. Soviet Ukrainian dance instructors should be encouraged to visit Canada to share their dances with Ukrainian Canadians.

Factor 3 LIMITATION

Q9. Dancers in Ukrainian Canadian performing companies should be at least part-Ukrainian.
Q15. It is not vitally important that a teacher of Ukrainian dance be Ukrainian.

## Questionnaire Results for Empirical Factors

In this study, the empirical factors are the three dimensions that were formed by grouping the responses to statements in the questionnaire. The three dimensions were identified by the names of Preservation and Transmission, Soviet Input, and Limitation. For each empirical factor in turn, information is given which shows the difference between the empirical factor and the rational factor results, indicates the location of the appropriate tables for analysis of variance results, and provides the range test results. This information is followed by an indication of the location of a summary of the range test results for the empirical factors, and the Pearson Correlation Coefficient test results.

## ANOVA and Range Test Results Regarding Preservation andTransmission

Table B indicates the difference in significance between the empirical factor, Preservation and Transmission (PandT), and the rational factor, Background Content.

**TABLE B**
**Comparison between PandT and Content Results for the Questionnaire**

| Empirical PandT Significant Variables | | Rational Background Content Significant Variables | |
|---|---|---|---|
| **generation** | **P=<.001** | generation | NS |
| **arrival** | **P=<.05** | arrival | NS |
| dance community | NS | **dance community** | **P=<.05** |
| political inclination | NS | political inclination | NS |
| church affiliation | NS | church affiliation | NS |
| **Canadian Ukrainian ID** | **P=<.05** | Canadian Ukrainian ID | NS |
| youth organization | NS | youth organization | NS |

ANOVA means and standard deviations are seen in Table 14 in Appendix B. The F statistic and F probability are seen in Table 15 in Appendix B. The directional differences in the group means were as follows:

1. In Generation groups, those who were second generation (M = 18.8261) and third or fourth generation Canadian-born Ukrainians (M = 17.4706) were significantly less

in favor of Preservation and Transmission than those who were first generation Canadian-born Ukrainians (M = 21.3913).

2. In Arrival groups, those who arrived prior to WW I (M = 17.9231) were significantly less in favor of Preservation and Transmission than those who arrived between the two World Wars (M = 20.6316) and those who arrived after World War II and up to 1965 (M = 20.3125).

3. In Canadian Ukrainian identification groups, those who called themselves CANADIAN UKRAINIAN (M = 17.2000) were significantly less in favor of Preservation and Transmission than those who called themselves CANADIAN Ukrainian (M = 20.000) or UKRAINIAN CANADIAN (M = 20.000).

## Anova and Range Test Results Regarding Soviet Input

Table C indicates the difference in significance between the Soviet Input empirical factor and the Political dimension rational factor.

**TABLE C**
**Comparison between Soviet Input and Political Dimension Results for the Questionnaire**

| Empirical Soviet Input Significant Variables | | Rational Political Dimension Significant Variables | |
|---|---|---|---|
| generation | NS | **generation** | **P= <.05** |
| **arrival** | **P= <.01** | **arrival** | **P= <.01** |
| **dance community** | **P= <.001** | **dance community** | **P= <.001** |
| **political inclination** | **P= <.001** | **political inclination** | **P= <.01** |
| **church affiliation** | **P= <.001** | **church affiliation** | **P= <.01** |
| Canadian Ukrainian ID | NS | Canadian Ukrainian ID | NS |
| **youth organization** | **P= <.05** | **youth organization** | **P= <.05** |

ANOVA means and standard deviations are indicated in Table 16 in Appendix B. The F statistic and F probability are indicated in Table 17 in Appendix B. The directional differences in the group means was as follows:

1. In Dance community groups, those in the SUM dance community (M = 10.4286) and the Orthodox Church dance community (M = 11.0909) groups were

significantly less in favor of Soviet Input than the AUUC dance community M =13.5238).

2. In Political inclination groups, those who tended to support a non-Soviet Ukraine (M = 10.6739) were significantly less in favor of Soviet Input than those who tended to support a Soviet Ukraine (M = 13.500).

3. In Church affiliation groups, those who were members of the Ukrainian Orthodox Church (M= 11.2580) and the Ukrainian Catholic Church (M = 10.2609) were significantly less in favor of Soviet Input than those who were members of No church (M =13.3333).

4. In Arrival groups, those whose families arrived after WW II to 1965 (M = 9.6875) were significantly less in favor of Soviet Input than those whose families came to Canada prior to WW I (M = 11.8929) or between WW I and WW II (M = 12.1000) .

5. In Youth Organization groups, those who were members of the SUM youth organization (M = 10.1111) were significantly less in favor of Soviet Input than those who were members of the AUUC youth organization (M = 13.8333).

## Anova and Range Test Results Regarding Limitation

Table D indicates the difference in significance between the empirical factor, Limitation and the rational factor, Exclusivity.

**TABLE D**
**Comparison between Limitation and Exclusivity Results for the Questionnaire**

| Empirical Limitation **Significant Variables** | | Rational Exclusivity **Significant Variables** | |
|---|---|---|---|
| generation | NS | generation | NS |
| arrival | NS | arrival | NS |
| dance community | NS | dance community | NS |
| political inclination | NS | political inclination | NS |
| church affiliation | NS | church affiliation | NS |
| Canadian Ukrainian ID | NS | Canadian Ukrainian ID | NS |
| youth organization | NS | youth organization | NS |

ANOVA means and standard deviations are located in Table 18 in Appendix B. The F statistic and F probability are indicated in Table 19 in Appendix B, and it can be seen that

there are no significant differences at P= <.05 existed for either Exclusivity or Limitation.

Table 20 in Appendix B gives a summary of the Range test results for the empirical factors.

## Test-Retest Results (Pearson Correlation) for Empirical Factors

The correlation coefficient of the questionnaire test and post-test for the empirical factors are as follows: Preservation and Transmission (PandT and PandTpst) had a significant correlation of .77; Soviet Input (Sov In and Sovinpst) had a correlation of .68; and Limitation (Limit and Limitpst) had a significant correlation of .84. The test/post-test correlations for empirical factors can be seen in Table 21 in Appendix B. Pearson correlations for rational as well as empirical factors can be found in Table 22 in Appendix B.

## Comparison of Test-Retest Results for Rational and Empirical Factors

In considering the relationships between empirical and rational factors, there was a correlation of -.90 between the empirical factor Soviet Input and the rational factor Political Dimension. A high negative correlation implies that the two factors are highly related but one has a decreasing scale of values. In other words, the more Soviet Input is accepted, the less one favors a political focus regarding a non-Soviet Ukraine. There was a correlation of .84 between the empirical factor Limitation and the rational factor Exclusivity; and a correlation of .56 occurs between the empirical factor Preservation and Transmission and the rational factor Content. The rational factor Value has a non-significant correlation with the empirical factors. This information is found in Table 23 in Appendix B.

The table from which Tables 21, 22 and 23 originated is Table 24 in Appendix B.

# APPENDIX B

# TABLES

**TABLE 1**
**Time Allotment in Each Ukrainian Community**

| | PILOT | SUM | AUUC | CHUR |
|---|---|---|---|---|
| Entry request letter mailed | Jan. 15/85 | May 28/85 | June 19/85 | Mar. 11/86 |
| Time prior to Entry interview | 3 weeks | 3 weeks | 4 weeks | 2 weeks |
| Entry interview | Feb. 5/85 | June 18/85 | July 16/85 | Mar. 26/86 |
| Time prior to 1st dancer intrv. | 6 weeks | 1 week | 33 weeks | 3 weeks |
| First dancer interview | Mar. 19/85 | June 23/85 | Mar. 4/86 | Apr. 14/86 |
| Time in dance community | 8 weeks | 8 weeks | 7 weeks | 6 weeks |
| Exited community | May 12/85 | Aug. 18/85 | Apr. 15/86 | May 25/86 |

**TABLE 2**
**Anova Means and Standard Deviations for Exclusivity**

| Independent Variable | | n | Mean | S.D. |
|---|---|---|---|---|
| GEN | 1. immigrant gen | 3 | 22.3333 | 5.5076 |
| (66) | 2. 1st gen Canadian born | 23 | 21.0435 | 3.7837 |
| | 3. 2nd gen Canadian born | 24 | 20.6250 | 3.5486 |
| | 4. 3rd & 4th gen Can born | 16 | 23.2500 | 3.7859 |
| ARRIV | 1. before WW I | 26 | 21.1538 | 3.4023 |
| (63) | 2. between WW I & WW II | 20 | 22.2000 | 4.4319 |
| | 3. after WW II to 1965 | 15 | 20.4667 | 3.8705 |
| | 4. after 1965 | 2 | 22.5000 | 0.7071 |
| DCOMTY | 2. SUM | 27 | 21.4815 | 3.7042 |
| (68) | 3. AUUC | 20 | 20.0500 | 3.3478 |
| | 4. Orthodox | 21 | 22.5238 | 4.1668 |
| POL INC | 1. favor Soviet Ukraine | 19 | 20.6316 | 3.4028 |
| (67) | 2. favor non-Soviet Ukraine | 45 | 21.8889 | 3.9956 |
| | 3. favor neither 1 or 2 | 3 | 18.6667 | 3.5119 |
| CHUR | 1. Ukrainian Orthodox Church | 20 | 22.4500 | 4.0585 |
| (68) | 2. Ukrainian Catholic Church | 21 | 21.3333 | 3.8123 |
| | 3. not a Ukrainian church | 7 | 21.2857 | 4.7157 |
| | 4. no church | 20 | 20.4000 | 3.2509 |
| ID2 | 1. CANADIAN Ukrainian | 13 | 20.9231 | 3.7519 |
| (68) | 2. CANADIAN UKRAINIAN | 16 | 21.1875 | 3.5255 |
| | 3. UKRAINIAN CANADIAN | 34 | 21.5000 | 3.9485 |
| | 4. UKRAINIAN Canadian | 5 | 22.4000 | 5.0299 |
| YO | 1. SUMK & UCY | 14 | 23.7143 | 4.3753 |
| (45) | 2. SUM | 8 | 20.0000 | 3.7417 |
| | 3. AUUC | 6 | 21.8333 | 3.6009 |
| | 4. no Ukrainian youth org | 17 | 20.8824 | 3.1000 |

**TABLE 3**
**One-way Anova for Exclusivity**

| Independent Variable | D.F. | Sum of Squares | | F ratio | F prob |
|---|---|---|---|---|---|
| GEN | 3 | Between | 74.2366 | 1.743 | 0.1674 |
| | 62 | Within | 880.2482 | | |
| ARRIV | 3 | Between | 29.7853 | 0.671 | 0.5731 |
| | 56 | Within | 872.8180 | | |
| DCOMTY | 2 | Between | 63.1301 | 2.238 | 0.1149 |
| | 65 | Within | 916.9288 | | |
| POL INC | 2 | Between | 44.3783 | 1.518 | 0.2269 |
| | 64 | Within | 935.5322 | | |
| CHUR | 3 | Between | 42.2138 | 0.960 | 0.4170 |
| | 64 | Within | 937.8452 | | |
| ID2 | 3 | Between | 8.9984 | 0.198 | 0.8976 |
| | 64 | Within | 971.0606 | | |
| YO | 3 | Between | 91.3447 | 2.208 | 0.1017 |
| | 41 | Within | 565.4552 | | |

* $P < .05$
** $P < .01$
*** $P < .001$

**TABLE 4**
**Anova Means and Standard Deviations for Background Content**

| Independent Variable | | n | Mean | S.D. |
|---|---|---|---|---|
| GEN | 1. immigrant gen | 3 | 21.3333 | 1.1547 |
| (68) | 2. 1st gen Canadian born | 25 | 21.9600 | 2.7459 |
| | 3. 2nd gen Canadian born | 23 | 22.1304 | 2.7187 |
| | 4. 3rd & 4th gen Can born | 17 | 20.8235 | 3.2062 |
| ARRIV | 1. before WW I | 28 | 21.2857 | 2.8266 |
| (65) | 2. between WW I & WW II | 19 | 22.0526 | 3.4071 |
| | 3. after WW II to 1965 | 16 | 21.6250 | 2.2174 |
| | 4. after 1965 | 2 | 21.5000 | 2.1213 |
| DCOMTY | 2. SUM | 28 | 21.6429 | 2.7109 |
| (70) | 3. AUUC | 19 | 22.9474 | 2.5270 |
| | 4. Orthodox | 23 | 20.6957 | 2.8032 |
| POL INC | 1. favor Soviet Ukraine | 19 | 22.9474 | 2.4827 |
| (69) | 2. favor non-Soviet Ukraine | 47 | 21.2553 | 2.8853 |
| | 3. favor neither 1 or 2 | 3 | 21.0000 | 1.0000 |
| CHUR | 1. Ukrainian Orthodox Church | 21 | 21.0476 | 2.8014 |
| (70) | 2. Ukrainian Catholic Church | 23 | 21.3043 | 2.7869 |
| | 3. not a Ukrainian church | 7 | 21.1429 | 2.7946 |
| | 4. no church | 19 | 23.0526 | 2.5270 |
| ID2 | 1. CANADIAN Ukrainian | 13 | 21.9231 | 3.3531 |
| (70) | 2. CANADIAN UKRAINIAN | 17 | 20.6471 | 2.2897 |
| | 3. UKRAINIAN CANADIAN | 35 | 22.0571 | 2.6673 |
| | 4. UKRAINIAN Canadian | 5 | 22.0000 | 3.6742 |
| YO | 1. SUMK & UCY | 14 | 21.5714 | 3.0055 |
| (45) | 2. SUM | 9 | 21.7778 | 2.8186 |
| | 3. AUUC | 6 | 23.6667 | 2.5820 |
| | 4. no Ukrainian youth org | 16 | 21.1250 | 2.9861 |

**TABLE 5**
**One-way Anova for Background Content**

| Independent Variable | D.F. | Sum of Squares | | F ratio | F prob |
|---|---|---|---|---|---|
| GEN | 3 | Between | 19.4118 | 0.811 | 0.4925 |
| | 64 | Within | 510.7060 | | |
| ARRIV | 3 | Between | 6.6886 | 0.270 | 0.8465 |
| | 61 | Within | 502.9117 | | |
| DCOMTY | 2 | Between | 52.8402 | 3.640 | 0.0315 * |
| | 67 | Within | 486.2455 | | |
| POL INC | 2 | Between | 40.3192 | 2.683 | 0.0758 |
| | 66 | Within | 495.8835 | | |
| CHUR | 3 | Between | 49.4583 | 2.222 | 0.0937 |
| | 66 | Within | 489.6265 | | |
| ID2 | 3 | Between | 24.3947 | 1.043 | 0.3796 |
| | 66 | Within | 514.6911 | | |
| YO | 3 | Between | 28.7325 | 1.128 | 0.3489 |
| | 41 | Within | 348.0675 | | |

* P < .05
** P < .01
*** P < .001

**TABLE 6**
**Anova Means and Standard Deviations for Political Dimension**

| Independent Variable | | n | Mean | S.D. |
|---|---|---|---|---|
| GEN | 1. immigrant gen | 3 | 9.0000 | 1.0000 |
| (69) | 2. 1st gen Canadian born | 25 | 9.7200 | 3.3975 |
| | 3. 2nd gen Canadian born | 24 | 7.5417 | 1.9995 |
| | 4. 3rd & 4th gen Can-born | 17 | 8.7059 | 1.8962 |
| ARRIV | 1. before WW I | 28 | 8.4286 | 2.0625 |
| (66) | 2. between WW I & WW II | 20 | 7.8500 | 1.8994 |
| | 3. after WW II to 1965 | 16 | 10.9375 | 3.5113 |
| | 4. after 1965 | 2 | 10.5000 | 2.1213 |
| DCOMTY | 2. SUM | 28 | 9.9643 | 3.1562 |
| (71) | 3. AUUC | 21 | 7.0000 | 1.5492 |
| | 4. Orthodox | 22 | 8.9091 | 2.0910 |
| POL INC | 1. favor Soviet Ukraine | 20 | 7.0500 | 1.5720 |
| (69) | 2. favor non-Soviet Ukraine | 46 | 9.5652 | 2.8335 |
| | 3. favor neither 1 or 2 | 3 | 8.3333 | 2.8868 |
| CHUR | 1. Ukrainian Orthodox Church | 20 | 8.6500 | 2.4339 |
| (71) | 2. Ukrainian Catholic Church | 23 | 10.1739 | 3.0399 |
| | 3. not a Ukrainian church | 7 | 9.1429 | 2.9681 |
| | 4. no church | 21 | 7.1905 | 1.5368 |
| ID2 | 1. CANADIAN Ukrainian | 13 | 7.5385 | 2.1454 |
| (71) | 2. CANADIAN UKRAINIAN | 16 | 9.1250 | 2.7049 |
| | 3. UKRAINIAN CANADIAN | 36 | 8.8889 | 2.7021 |
| | 4. UKRAINIAN Canadian | 6 | 9.6667 | 3.6697 |
| YO | 1. SUMK & UCY | 14 | 8.5714 | 2.5933 |
| (46) | 2. SUM | 9 | 11.0000 | 3.2016 |
| | 3. AUUC | 6 | 6.8333 | 1.4720 |
| | 4. no Ukrainian youth org | 17 | 8.0588 | 2.1351 |

**TABLE 7**
**One-way Anova for Political Dimension**

| Independent Variable | D.F. | Sum of Squares | | F ratio | F prob |
|---|---|---|---|---|---|
| GEN | 3 | Between | 58.4578 | 2.956 | 0.0388 * |
| | 65 | Within | 428.5277 | | |
| ARRIV | 3 | Between | 99.7766 | 5.531 | 0.0020 ** |
| | 62 | Within | 372.8446 | | |
| DCOMTY | 2 | Between | 106.1471 | 8.829 | 0.0004 *** |
| | 68 | Within | 408.7825 | | |
| POL INC | 2 | Between | 88.8181 | 6.898 | 0.0019 ** |
| | 66 | Within | 424.9210 | | |
| CHUR | 3 | Between | 98.9800 | 5.314 | 0.0024 ** |
| | 67 | Within | 415.9496 | | |
| ID2 | 3 | Between | 27.0599 | 1.239 | 0.3026 |
| | 67 | Within | 487.8697 | | |
| YO | 3 | Between | 75.5143 | 4.175 | 0.0112 * |
| | 42 | Within | 253.2031 | | |

* P < .05
** P < .01
*** P < .001

**TABLE 8**
**Anova Means and Standard Deviations for Value**

| Independent Variable | | n | Mean | S.D. |
|---|---|---|---|---|
| GEN | 1. immigrant gen | 3 | 34.3333 | 4.6188 |
| (64) | 2. 1st gen Canadian born | 23 | 34.3043 | 2.6187 |
| | 3. 2nd gen Canadian born | 22 | 34.0909 | 3.0692 |
| | 4. 3rd & 4th gen Can born | 16 | 35.2500 | 1.9149 |
| ARRIV | 1. before WW I | 25 | 34.3200 | 2.1932 |
| (61) | 2. between WW I & WW II | 19 | 34.8421 | 3.0598 |
| | 3. after WW II to 1965 | 15 | 33.0667 | 2.4044 |
| | 4. after 1965 | 2 | 38.5000 | 2.1213 |
| DCOMTY | 2. SUM | 27 | 34.2593 | 2.8769 |
| (66) | 3. AUUC | 19 | 34.7895 | 2.8004 |
| | 4. Orthodox | 20 | 34.2000 | 2.4192 |
| POL INC | 1. favor Soviet Ukraine | 18 | 35.6667 | 2.4971 |
| (65) | 2. favor non-Soviet Ukraine | 44 | 34.0682 | 2.6971 |
| | 3. favor neither 1 or 2 | 3 | 32.3333 | 0.5774 |
| CHUR | 1. Ukrainian Orthodox Church | 19 | 34.1579 | 2.5443 |
| (66) | 2. Ukrainian Catholic Church | 21 | 34.6667 | 2.6895 |
| | 3. not a Ukrainian church | 7 | 33.2857 | 2.8115 |
| | 4. no church | 19 | 34.7368 | 2.8837 |
| ID2 | 1. CANADIAN Ukrainian | 12 | 35.3333 | 2.8069 |
| (66) | 2. CANADIAN UKRAINIAN | 16 | 32.8750 | 2.1564 |
| | 3. UKRAINIAN CANADIAN | 32 | 34.9375 | 2.7349 |
| | 4. UKRAINIAN Canadian | 6 | 33.6667 | 2.1602 |
| YO | 1. SUMK & UCY | 14 | 33.8571 | 3.0091 |
| (45) | 2. SUM | 9 | 33.6667 | 2.1213 |
| | 3. AUUC | 6 | 35.3333 | 3.0768 |
| | 4. no Ukrainian Youth Org | 16 | 35.2500 | 2.8868 |

**TABLE 9**
**One-way Anova for Value**

| Independent Variable | D.F. | Sum of Squares | | F ratio | F prob |
|---|---|---|---|---|---|
| GEN | 3 | Between | 13.5832 | 0.609 | 0.6120 |
| | 60 | Within | 446.3544 | | |
| ARRIV | 3 | Between | 63.6828 | 3.276 | 0.0274 * |
| | 57 | Within | 369.3996 | | |
| DCOMTY | 2 | Between | 4.2140 | 0.284 | 0.7538 |
| | 63 | Within | 467.5431 | | |
| POL INC | 2 | Between | 46.4760 | 3.435 | 0.0385 * |
| | 62 | Within | 419.4621 | | |
| CHUR | 3 | Between | 13.4514 | 0.607 | 0.6132 |
| | 62 | Within | 458.3058 | | |
| ID2 | 3 | Between | 60.1324 | 3.019 | 0.0364 * |
| | 62 | Within | 411.6250 | | |
| YO | 3 | Between | 25.1966 | 1.056 | 0.3782 |
| | 41 | Within | 326.0476 | | |

* P < .05
** P < .01
*** P < .001

**TABLE 10**

**Multiple Range Test Results for Rational Factors**

| | | RATIONAL FACTORS | | | |
|---|---|---|---|---|---|
| INDEPENDENT VARIABLES | GROUPS | EXCLUSIVITY | CONTENT | POLIT DIMENSION | VALUE |
| GENERATION | 1. immigrant generation<br>2. 1st generation<br>3. 2nd generation<br>4. 3rd & 4th generation | | | Group 3 was sig. less supportive of a political focus re: a 'free' Ukraine than Group 2 P=<.05 | |
| ARRIVAL | 1. prior to World War I<br>2. between World War I & II<br>3. after World War II to 1965<br>4. after 1965 | | | Groups 2 & 1 were sig. less supportive of a political focus re: a 'free' Ukraine than Group 3 P=<.01 | Group 3 valued dance significantly less than Group 4 P= < .05 |
| DANCE COMMUNITY | 2. SUM<br>3. AUUC<br>4. CHURCH | | Group 4 was sig. less supportive re: Background Content than Group 3 P= <.05 | Group 3 was sig. less supportive of a political focus re: a 'free' Ukraine than Groups 4 and 2 P=<.001 | |
| POLITICAL INCLINATION | 1. tend to support a Soviet Ukraine<br>2. tend to support a non-Soviet Ukr.<br>3. tend to support neither | | | Group 1 was sig. less supportive of a political focus re: a 'free' Ukraine than Group 2 P= <.01 | Group 2 valued dance significantly less than Group 1 P= <.05 |

**TABLE 10 (continued)**

**Multiple Range Test Results for Rational Factors**

| INDEPENDENT VARIABLES | GROUPS | RATIONAL FACTORS | | | |
|---|---|---|---|---|---|
| | | EXCLUSIVITY | CONTENT | POLIT DIMENSION | VALUE |
| CHURCH | 1. Ukrainian Orthodox Church<br>2. Ukrainian Catholic Church<br>3. not a Ukrainian Church<br>4. no church | | | Group 4 was sig. less supportive of a political focus re: a 'free' Ukraine than Group 2 P= <.01 | |
| CANADIAN UKRAINIAN IDENTIFICATION | 1. CANADIAN Ukrainian<br>2. CANADIAN UKRAINIAN<br>3. UKRAINIAN CANADIAN<br>4. UKRAINIAN Canadian | | | | Group 2 valued dance less significantly than Group 3 P= <.05 |
| YOUTH ORGANIZATION MEMBERSHIP | 1. SUMK and UCY<br>2. SUM<br>3. AUUC<br>4. no Ukrainian youth organization | | | Groups 3 & 4 were sig. less supportive of a political focus re: a 'free' Ukraine than Group 2. P= <.05 | |

**TABLE 11**
**Test/Post-test Pearson Correlation Coefficients for Rational Factors**

| | Excl | Cont | Pol Dim | Valu | Expst | Conpst | PolDpst | Valpst |
|---|---|---|---|---|---|---|---|---|
| Excl | | | | | | | | |
| Content | -0.1666<br>( 67) | | | | | | | |
| Pol Dim | 0.1622<br>( 68) | -0.2972<br>( 69) | | | | | | |
| Value | 0.0181<br>( 64) | 0.2103<br>( 65) | -0.1580<br>( 65) | | | | | |
| Exclpst | **0.7902**<br>( 21) | -0.0878<br>( 22) | 0.2808<br>( 22) | -0.1310<br>( 21) | | | | |
| Conpst | 0.0379<br>( 21) | **0.8132**<br>( 22) | -0.2371<br>( 22) | -0.0764<br>( 21) | -0.1184<br>( 22) | | | |
| PolDpst | -0.0834<br>( 21) | -0.1631<br>( 22) | **0.7922**<br>( 22) | 0.0153<br>( 21) | 0.1267<br>( 22) | -0.2129<br>( 22) | | |
| Valpst | -0.1177<br>( 21) | 0.0193<br>( 22) | 0.0430<br>( 22) | 0.2949<br>( 21) | -0.2149<br>( 22) | -0.1968<br>( 22) | 0.3910<br>( 22) | |

**TABLE 12**
**Factor Analysis: Factor Extraction**

| Factor | Eigenvalue | Pct. of Variance | Cum. Pct |
|---|---|---|---|
| 1. | 4.41235 | 17.6 | 17.6 |
| 2. | 2.88849 | 11.6 | 29.2 |
| 3. | 2.15802 | 8.6 | 37.8 |
| 4. | 1.80929 | 7.2 | 45.1 |
| 5. | 1.44627 | 5.8 | 50.9 |
| 6. | 1.32235 | 5.3 | 56.1 |
| 7. | 1.23799 | 5.0 | 61.1 |
| 8. | 1.17707 | 4.7 | 65.8 |
| 9. | 1.04484 | 4.2 | 70.0 |
| 10. | 0.97644 | 3.9 | 73.9 |
| 11. | 0.89792 | 3.6 | 77.5 |
| 12. | 0.76811 | 3.1 | 80.6 |
| 13. | 0.73141 | 2.9 | 83.5 |
| 14. | 0.62359 | 2.5 | 86.0 |
| 15. | 0.59408 | 2.4 | 88.4 |
| 16. | 0.53983 | 2.2 | 90.5 |
| 17. | 0.45060 | 1.8 | 92.3 |
| 18. | 0.39554 | 1.6 | 93.9 |
| 19. | 0.37367 | 1.5 | 95.4 |
| 20. | 0.32979 | 1.3 | 96.7 |
| 21. | 0.24008 | 1.0 | 97.7 |
| 22. | 0.21364 | 0.9 | 98.5 |
| 23. | 0.18737 | 0.7 | 99.3 |
| 24. | 0.10786 | 0.4 | 99.7 |
| 25. | 0.07341 | 0.3 | 100.0 |

**TABLE 13**
**Factor Analysis: Varimax Rotated Factor Matrix**

| | FACTOR 1 | FACTOR 2 | FACTOR 3 |
|---|---|---|---|
| Q1 | 0.51294 | 0.12133 | 0.04813 |
| Q2 | 0.37755 | - 0.07252 | - 0.02971 |
| Q3 | 0.29804 | 0.55629 | 0.13591 |
| Q4 | 0.53029 | - 0.02357 | 0.05738 |
| Q5 | 0.57288 | - 0.19198 | - 0.14720 |
| Q6 | 0.45636 | - 0.05587 | 0.26416 |
| Q7 | 0.65060 | 0.11061 | 0.20850 |
| Q8 | - 0.13669 | 0.74004 | - 0.24622 |
| Q9 | 0.10048 | - 0.15155 | 0.73621 |
| Q10 | 0.60819 | - 0.08888 | - 0.09272 |
| Q11 | 0.72710 | 0.16820 | - 0.16524 |
| Q12 | 0.68875 | 0.02577 | - 0.30808 |
| Q13 | 0.69790 | 0.12251 | - 0.28461 |
| Q14 | - 0.04800 | 0.67299 | - 0.22114 |
| Q15 | 0.18222 | 0.11412 | - 0.74827 |
| Q16 | 0.41159 | - 0.17088 | 0.09325 |
| Q17 | 0.43169 | 0.15722 | 0.10509 |
| Q18 | - 0.04574 | 0.17346 | 0.33219 |
| Q19 | 0.11617 | 0.37926 | 0.31367 |
| Q20 | 0.02220 | - 0.01583 | 0.27954 |
| Q21 | - 0.17724 | - 0.12378 | 0.56155 |
| Q22 | - 0.19484 | 0.79164 | - 0.13818 |
| Q23 | 0.43635 | 0.46310 | 0.10860 |
| Q24 | 0.18023 | - 0.15691 | - 0.13331 |
| Q25 | 0.09317 | - 0.00309 | 0.54109 |

**TABLE 14**
**Anova Means and Standard Deviations for Preservation and Transmission**

| Independent Variable | | n | Mean | S.D. |
|---|---|---|---|---|
| GEN | 1. immigrant gen | 3 | 19.0000 | 2.0000 |
| (66) | 2. 1st gen Canadian born | 23 | 21.3913 | 2.0167 |
| | 3. 2nd gen Canadian born | 23 | 18.8261 | 3.3663 |
| | 4. 3rd & 4th gen Can born | 17 | 17.4706 | 2.4778 |
| ARRIV | 1. before WW I | 26 | 17.9231 | 3.1231 |
| (63) | 2. between WW I & WW II | 19 | 20.6316 | 3.3201 |
| | 3. after WW II to 1965 | 16 | 20.3125 | 1.7405 |
| | 4. after 1965 | 2 | 19.5000 | 3.5355 |
| DCOMTY | 2. SUM | 28 | 19.6786 | 2.8291 |
| (68) | 3. AUUC | 19 | 19.2105 | 3.4088 |
| | 4. Orthodox | 21 | 18.9524 | 3.0574 |
| POL INC | 1. favor Soviet Ukraine | 18 | 19.0556 | 3.4721 |
| (66) | 2. favor non-Soviet Ukraine | 45 | 19.5556 | 2.9661 |
| | 3. favor neither 1 or 2 | 3 | 18.6667 | 1.1547 |
| CHUR | 1. Ukrainian Orthodox Church | 19 | 19.4737 | 2.7156 |
| (68) | 2. Ukrainian Catholic Church | 23 | 19.7391 | 2.9111 |
| | 3. not a Ukrainian church | 7 | 18.1429 | 3.7601 |
| | 4. no church | 19 | 19.1053 | 3.3316 |
| ID2 | 1. CANADIAN Ukrainian | 13 | 20.0000 | 3.0822 |
| (68) | 2. CANADIAN UKRAINIAN | 15 | 17.2000 | 3.6684 |
| | 3. UKRAINIAN CANADIAN | 34 | 20.0000 | 2.2428 |
| | 4. UKRAINIAN Canadian | 6 | 19.3333 | 3.5054 |
| YO | 1. SUMK & UCY | 14 | 19.0000 | 3.3512 |
| (45) | 2. SUM | 9 | 19.3333 | 1.9365 |
| | 3. AUUC | 6 | 18.1667 | 4.7504 |
| | 4. no Ukrainian youth org | 16 | 17.6250 | 2.5528 |

**TABLE 15**
**One-way Anova for Preservation and Transmission**

| Independent Variable | D.F. | Sum of Squares | | F ratio | F prob |
|---|---|---|---|---|---|
| GEN | 3 | Between | 162.5122 | 7.547 | 0.0002 *** |
| | 62 | Within | 445.0179 | | |
| ARRIV | 3 | Between | 98.9747 | 3.887 | 0.0133 * |
| | 59 | Within | 500.2047 | | |
| DCOMTY | 2 | Between | 6.6648 | 0.354 | 0.7033 |
| | 65 | Within | 612.2174 | | |
| POL INC | 2 | Between | 4.8080 | 0.255 | 0.7760 |
| | 63 | Within | 594.7222 | | |
| CHUR | 3 | Between | 15.0641 | 0.532 | 0.6618 |
| | 64 | Within | 603.8182 | | |
| ID2 | 3 | Between | 89.1489 | 3.590 | 0.0183 * |
| | 64 | Within | 529.7333 | | |
| YO | 3 | Between | 22.6166 | 0.800 | 0.5013 |
| | 41 | Within | 386.5833 | | |

* P < .05
** P < .01
*** P < .001

**TABLE 16**
**Anova Means and Standard Deviations for Soviet Input**

| Independent Variable | | n | Mean | S.D. |
|---|---|---|---|---|
| GEN | 1. immigrant gen | 3 | 11.0000 | 1.0000 |
| (69) | 2. 1st gen Canadian born | 25 | 10.6000 | 3.0139 |
| | 3. 2nd gen Canadian born | 24 | 12.4583 | 1.8877 |
| | 4. 3rd & 4th gen Can born | 17 | 11.9412 | 2.1057 |
| ARRIV | 1. before WW I | 28 | 11.8929 | 2.0246 |
| (66) | 2. between WW I & WW II | 20 | 12.1000 | 2.2919 |
| | 3. after WW II to 1965 | 16 | 9.6875 | 2.7741 |
| | 4. after 1965 | 2 | 10.0000 | 1.4142 |
| DCOMTY | 2. SUM | 28 | 10.4286 | 2.5593 |
| (71) | 3. AUUC | 21 | 13.5238 | 1.3274 |
| | 4. Orthodox | 22 | 11.0909 | 2.1582 |
| POL INC | 1. favor Soviet Ukraine | 20 | 13.5000 | 1.5728 |
| (69) | 2. favor non-Soviet Ukraine | 46 | 10.6739 | 2.4226 |
| | 3. favor neither 1 or 2 | 3 | 11.6667 | 2.0817 |
| CHUR | 1. Ukrainian Orthodox Church | 20 | 11.2500 | 2.3592 |
| (71) | 2. Ukrainian Catholic Church | 23 | 10.2609 | 2.4720 |
| | 3. not a Ukrainian church | 7 | 11.2857 | 2.3604 |
| | 4. no church | 21 | 13.3333 | 1.5916 |
| ID2 | 1. CANADIAN Ukrainian | 13 | 12.1538 | 2.0350 |
| (71) | 2. CANADIAN UKRAINIAN | 16 | 11.3125 | 2.1823 |
| | 3. UKRAINIAN CANADIAN | 36 | 11.5833 | 2.6873 |
| | 4. UKRAINIAN Canadian | 6 | 10.6667 | 3.0768 |
| YO | 1. SUMK & UCY | 14 | 11.7143 | 2.1989 |
| (46) | 2. SUM | 9 | 10.1111 | 2.3688 |
| | 3. AUUC | 6 | 13.8333 | 0.9832 |
| | 4. no Ukrainian youth org | 17 | 12.2353 | 2.0165 |

**TABLE 17**
**One-way Anova for Soviet Input**

| Independent Variable | D.F. | Sum of Squares | | F ratio | F prob |
|---|---|---|---|---|---|
| GEN | 3 | Between | 45.7382 | 2.658 | 0.0556 |
| | 65 | Within | 372.8995 | | |
| ARRIV | 3 | Between | 67.3567 | 4.245 | 0.0086 ** |
| | 62 | Within | 327.9161 | | |
| DCOMTY | 2 | Between | 121.6641 | 13.348 | -0.0000 *** |
| | 68 | Within | 309.9134 | | |
| POL INC | 2 | Between | 111.3840 | 11.495 | 0.0000 *** |
| | 66 | Within | 319.7754 | | |
| CHUR | 3 | Between | 107.2975 | 7.390 | 0.0002 *** |
| | 67 | Within | 324.2800 | | |
| ID2 | 3 | Between | 10.3643 | 0.550 | 0.6502 |
| | 67 | Within | 421.2131 | | |
| YO | 3 | Between | 53.5792 | 4.223 | 0.0107 * |
| | 42 | Within | 177.6382 | | |

* P < .05
** P < .01
*** P < .001

**TABLE 18**
**Anova Means and Standard Deviations for Limitation**

| Independent Variable | | n | Mean | S.D. |
|---|---|---|---|---|
| GEN | 1. immigrant gen | 3 | 6.0000 | 2.0000 |
| (69) | 2. 1st gen Canadian born | 25 | 5.4000 | 2.3094 |
| | 3. 2nd gen Canadian born | 24 | 5.1667 | 2.0782 |
| | 4. 3rd & 4th gen Can born | 17 | 6.1765 | 1.8451 |
| ARRIV | 1. before WW I | 29 | 5.5172 | 1.9571 |
| (66) | 2. between WW I & WW II | 20 | 5.6500 | 2.5189 |
| | 3. after WW II to 1965 | 15 | 5.4000 | 2.0284 |
| | 4. after 1965 | 2 | 6.5000 | 0.7071 |
| DCOMTY | 2. SUM | 27 | 6.0000 | 2.2014 |
| (71) | 3. AUUC | 21 | 4.6190 | 1.9359 |
| | 4. Orthodox | 23 | 5.7391 | 1.8882 |
| POL INC | 1. favor Soviet Ukraine | 20 | 5.0000 | 2.0261 |
| (69) | 2. favor non-Soviet Ukraine | 46 | 5.8696 | 2.0935 |
| | 3. favor neither 1 or 2 | 3 | 4.3333 | 2.0817 |
| CHUR | 1. Ukrainian Orthodox Church | 21 | 5.9048 | 1.9211 |
| (71) | 2. Ukrainian Catholic Church | 22 | 5.7727 | 2.2239 |
| | 3. not a Ukrainian church | 7 | 5.2857 | 2.5635 |
| | 4. no church | 21 | 4.9048 | 1.9211 |
| ID2 | 1. CANADIAN Ukrainian | 13 | 5.3846 | 2.7850 |
| (71) | 2. CANADIAN UKRAINIAN | 17 | 5.4118 | 1.1757 |
| | 3. UKRAINIAN CANADIAN | 36 | 5.5000 | 2.0071 |
| | 4. UKRAINIAN Canadian | 5 | 6.2000 | 3.3466 |
| YO | 1. SUMK & UCY | 14 | 6.3571 | 1.7368 |
| (45) | 2. SUM | 8 | 5.2500 | 2.0529 |
| | 3. AUUC | 6 | 6.0000 | 2.0976 |
| | 4. no Ukrainian youth org | 17 | 5.4706 | 2.1828 |

**TABLE 19**
**One-way Anova for Limitation**

| Independent Variable | D.F. | Sum of Squares | | F ratio | F prob |
|---|---|---|---|---|---|
| GEN | 3 | Between | 11.3555 | 0.849 | 0.4722 |
| | 65 | Within | 289.8039 | | |
| ARRIV | 3 | Between | 2.3662 | 0.171 | 0.9156 |
| | 62 | Within | 285.8914 | | |
| DCOMTY | 2 | Between | 24.3593 | 2.964 | 0.0583 |
| | 68 | Within | 279.3872 | | |
| POL INC | 2 | Between | 15.1884 | 1.766 | 0.1791 |
| | 66 | Within | 283.8841 | | |
| CHUR | 3 | Between | 12.8352 | 0.985 | 0.4050 |
| | 67 | Within | 290.9113 | | |
| ID2 | 3 | Between | 2.7519 | 0.204 | 0.8931 |
| | 67 | Within | 300.9946 | | |
| YO | 3 | Between | 8.8282 | 0.723 | 0.5442 |
| | 41 | Within | 166.9496 | | |

* P < .05
** P < .01
*** P < .001

**TABLE 20**
**Multiple Range Test Results for Empirical Factors**

| INDEPENDENT VARIABLES | GROUPS | EMPIRICAL FACTORS | | |
|---|---|---|---|---|
| | | PRESERVATION & TRANSMISSION | SOVIET INPUT | LIMITATION |
| GENERATION | 1. immigrant generation<br>2. 1st generation<br>3. 2nd generation<br>4. 3rd & 4th generation | Group 4 & 3 were sig. less supportive of 'PandT' than Group 2<br>P= <.001 | | |
| ARRIVAL | 1. prior to World War I<br>2. between World War I & II<br>3. after World War II to 1965<br>4. after 1965 | Group 1 was sig. less supportive of 'PandT' than Groups 2 & 3<br>P= <.05 | Group 3 was sig. less supportive of Soviet Input than Groups 1 & 2<br>P= <.01 | |
| DANCE COMMUNITY | 2. SUM<br>3. AUUC<br>4. CHURCH | | Groups 2 & 4 were sig. less supportive of Soviet Input than Group 3<br>P= <.001 | |
| POLITICAL INCLINATION | 1. tend to support a Soviet Ukraine.<br>2. tend to support a non-Soviet Ukr.<br>3. tend to support neither | | Group 2 was sig.less supportive of Soviet Input than Group 1<br>P= <.001 | |

**TABLE 20 (continued)**

**Multiple Range Test Results for Empirical Factors**

| INDEPENDENT VARIABLES | GROUPS | EMPIRICAL FACTORS: PRESERVATION and TRANSMISSION | EMPIRICAL FACTORS: SOVIET INPUT | EMPIRICAL FACTORS: LIMITATION |
|---|---|---|---|---|
| CHURCH | 1. Ukrainian Orthodox Church<br>2. Ukrainian Catholic Church<br>3. not a Ukrainian Church<br>4. no church | | Groups 2 & 1 were sig. less supportive of Soviet Input than Group 4<br>P= <.001 | |
| CANADIAN UKRAINIAN IDENTIFICATION | 1. CANADIAN Ukrainian<br>2. CANADIAN UKRAINIAN<br>3. UKRAINIAN CANADIAN<br>4. UKRAINIAN Canadian | Group 2 was sig. less supportive of 'PandT' than Groups 1 & 3<br>P= <.05 | | |
| YOUTH ORGANIZATION MEMBERSHIP | 1. SUMK and UCY<br>2. SUM<br>3. AUUC<br>4. no Ukr. youth organization | | Group 2 was sig. less supportive of Soviet Input than Group 3<br>P= <.05 | |

**TABLE 21**
**Test/Post-test Pearson Correlation Coefficients for Empirical Factors**

| | PandT | SovIn | Limit | PandTpst | SovInpst | Limitpst |
|---|---|---|---|---|---|---|
| PandT | | | | | | |
| SovIn | 0.0287<br>( 68) | | | | | |
| Limit | -0.1267<br>( 67) | -0.2854<br>( 70) | | | | |
| PandTpst | **0.7725**<br>( 22) | 0.0739<br>( 22) | 0.0100<br>( 21) | | | |
| SovInpst | 0.2488<br>( 22) | **0.6860**<br>( 22) | 0.0576<br>( 21) | 0.0161<br>( 22) | | |
| Limitpst | -0.0616<br>( 22) | -0.3218<br>( 22) | **0.8488**<br>( 21) | 0.0991<br>( 22) | -0.1403<br>( 22) | |

**TABLE 22**
**#1 Pearson Intercorrelation Matrix of Rational and Empirical Factors**

| | Test/Re-test Factor | n | r |
|---|---|---|---|
| Rational Factors | EXCLUSIVITY | 21 | 0.7902 *** |
| | CONTENT | 22 | 0.8132 *** |
| | POLITICAL DIM | 22 | 0.7922 *** |
| | VALUE | 21 | 0.2949 |
| Empirical Factors | PRESERVATION and TRANSMISSION | 22 | 0.7725 *** |
| | SOVIET INPUT | 22 | 0.6860 *** |
| | LIMITATION | 21 | 0.8488 *** |

**TABLE 23**
**#2 Pearson Intercorrelation Matrix of Rational and Empirical Factors**

| Empirical Factors | Excl | Content | Polit Dim | Value |
|---|---|---|---|---|
| PRESERVATION & TRANSMISSION | -0.1369 (n=66) | 0.5669 *** (n=67) | -0.0973 (n=68) | 0.2475 (n=65) |
| SOVIET INPUT | 0.1747 (n=68) | 0.4959 (n=69) | -0.9029*** (n=71) | 0.1505 (n=65) |
| LIMITATION | 0.8528*** (n=68) | -0.1260 (n=69) | 0.2979 (n=70) | 0.0376 (n=65) |

**TABLE 24**
**Test/Post-test Pearson Correlation Coefficients for Rational Factors and Empirical Factors**

| | Excl | Cont | Pot Dim | Valu | Expt | Compt | PotDpat | Valpat | PsndT | Sovln | Limit | PsndTpat | Sovlnpat | Limitpat |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Excl | | | | | | | | | | | | | | |
| Content | -0.1666<br>( 67) | | | | | | | | | | | | | |
| Pot Dim | 0.1622<br>( 68) | -0.2972<br>( 69) | | | | | | | | | | | | |
| Valu | 0.0181<br>( 64) | 0.2103<br>( 65) | -0.1580<br>( 65) | | | | | | | | | | | |
| Explpat | 0.7902<br>( 21) | -0.0878<br>( 22) | 0.2808<br>( 22) | -0.1310<br>( 21) | | | | | | | | | | |
| Compat | 0.0379<br>( 21) | 0.8132<br>( 22) | -0.2371<br>( 22) | -0.0764<br>( 21) | -0.1184<br>( 22) | | | | | | | | | |
| PotDpat | -0.0834<br>( 21) | -0.1631<br>( 22) | 0.7922<br>( 22) | 0.0153<br>( 21) | 0.1267<br>( 22) | -0.2129<br>( 22) | | | | | | | | |
| Valpat | -0.1177<br>( 21) | 0.0193<br>( 22) | 0.0430<br>( 22) | 0.2949<br>( 21) | -0.2149<br>( 22) | -0.1968<br>( 22) | 0.3910<br>( 22) | | | | | | | |
| PsndT | -0.1396<br>( 66) | 0.5669<br>( 67) | -0.0973<br>( 68) | 0.2475<br>( 65) | -0.0548<br>( 22) | 0.6452<br>( 22) | -0.2211<br>( 22) | -0.0503<br>( 22) | | | | | | |
| Sovln | -0.1747<br>( 68) | 0.4959<br>( 69) | -0.9029<br>( 71) | 0.1505<br>( 65 ) | -0.3401<br>( 22) | 0.3331<br>( 22) | -0.6305<br>( 22) | 0.0784<br>( 22) | 0.0287<br>( 68) | | | | | |
| Limit | 0.8528<br>( 68) | -0.1260<br>( 69) | 0.2979<br>( 70) | 0.0376<br>( 68) | 0.7618<br>( 21) | -0.0222<br>( 21) | -0.0034<br>( 21) | -0.0786<br>( 21) | -0.1267<br>( 67) | -0.2854<br>( 70) | | | | |
| PsndTpat | 0.0740<br>( 21) | 0.5456<br>( 22) | -0.0607<br>( 22) | -0.2023<br>( 21) | 0.0983<br>( 22) | 0.7274<br>( 22) | -0.0239<br>( 22) | -0.1009<br>( 22) | 0.7725<br>( 22) | 0.0739<br>( 22) | 0.0100<br>( 21) | | | |
| Sovlnpat | 0.1149<br>( 21) | 0.2733<br>( 22) | -0.7810<br>( 22) | 0.0345<br>( 21) | -0.1318<br>( 22) | 0.2874<br>( 22) | -0.9732<br>( 22) | -0.3547<br>( 22) | 0.2488<br>( 22) | 0.6860<br>( 22) | 0.0576<br>( 21) | 0.0161<br>( 22) | | |
| Limitpat | 0.8316<br>( 21) | -0.1117<br>( 22) | 0.2946<br>( 22) | 0.1153<br>( 21) | 0.9088<br>( 22) | -0.0680<br>( 22) | 0.1555<br>( 22) | -0.1827<br>( 22) | -0.0616<br>( 22) | -0.3218<br>( 22) | 0.8488<br>( 21) | 0.0991<br>( 22) | -0.1403<br>( 22) | |

**TABLE 25**
**Generation Responses to Exclusivity Question:**
**How Would You Feel if a non-Ukrainian Were Teaching Your Dance Group?**

| Count / Row % / Col % / Total % | Fine | OK if they know what to teach | A little unhappy | Not happy | Row Total |
|---|---|---|---|---|---|
| IMM GEN | 1 | 1 | 0 | 0 | 2 |
| | 50.0 | 50.0 | 0.0 | 0.0 | 3.0 |
| | 11.1 | 2.5 | 0.0 | 0.0 | |
| | 1.5 | 1.5 | 0.0 | 0.0 | |
| 1ST GEN | 1 | 16 | 5 | 2 | 24 |
| | 4.2 | 66.7 | 20.8 | 8.3 | 36.4 |
| | 11.1 | 40.0 | 50.0 | 28.6 | |
| | 1.5 | 24.2 | 7.6 | 3.0 | |
| 2ND GEN | 5 | 14 | 5 | 0 | 24 |
| | 20.8 | 58.3 | 20.8 | 0.0 | 36.4 |
| | 55.6 | 35.0 | 50.0 | 0.0 | |
| | 7.6 | 21.2 | 7.6 | 0.0 | |
| 3RD & 4TH GEN | 2 | 9 | 0 | 5 | 16 |
| | 12.5 | 56.3 | 0.0 | 31.3 | 24.2 |
| | 22.2 | 22.5 | 0.0 | 71.4 | |
| | 3.0 | 13.6 | 0.0 | 7.6 | |
| Column Total | 9 | 40 | 10 | 7 | 66 |
| | 13.6 | 60.6 | 15.2 | 10.6 | 100.0 |

Significance = 0.0382 < .05

**TABLE 26**
**Generation Responses to Exclusivity Question:**
**How Would You Feel if a non-Ukrainian Teen Enrolled in Ukrainian Dance Classes at Your Place of Dance?**

Count
Row %
Column %
Total %

| | Makes me happy | OK with me | I'd be surprised | Bothers me a little | Row Total |
|---|---|---|---|---|---|
| IMM GEN | 0 | 0 | 1 | 0 | 1 |
| | 0.0 | 0.0 | 100.0 | 0.0 | 1.7 |
| | 0.0 | 0.0 | 25.0 | 0.0 | |
| | 0.0 | 0.0 | 1.7 | 0.0 | |
| 1ST GEN | 4 | 14 | 2 | 0 | 20 |
| | 20.0 | 70.0 | 10.0 | 0.0 | 33.9 |
| | 28.6 | 35.9 | 50.0 | 0.0 | |
| | 6.8 | 23.7 | 3.4 | 0.0 | |
| 2ND GEN | 10 | 14 | 0 | 0 | 24 |
| | 41.7 | 58.3 | 0.0 | 0.0 | 40.7 |
| | 71.4 | 35.9 | 0.0 | 0.0 | |
| | 16.9 | 23.7 | 0.0 | 0.0 | |
| 3RD & 4TH GEN | 0 | 11 | 1 | 2 | 14 |
| | 0.0 | 78.6 | 7.1 | 14.3 | 23.7 |
| | 0.0 | 28.2 | 25.0 | 100.0 | |
| | 0.0 | 18.6 | 1.7 | 3.4 | |
| Column | 14 | 39 | 4 | 2 | 59 |
| Total | 23.7 | 66.1 | 6.8 | 3.4 | 100.0 |

Significance = 0.0006 < .001

**TABLE 27**
**Dance Community Responses to Exclusivity Question: What Language Should Be Used in the Dance Class?**

Count
Row %
Col %
Total %

| | English | Combo | Ukrainian | Other | Row Total |
|---|---|---|---|---|---|
| SUM | 10 | 12 | 3 | 0 | 25 |
| | 40.0 | 48.0 | 12.0 | 0.0 | 36.8 |
| | 83.3 | 25.0 | 50.0 | 0.0 | |
| | 14.7 | 17.6 | 4.4 | 0.0 | |
| AUUC | 1 | 17 | 0 | 2 | 20 |
| | 5.0 | 85.0 | 0.0 | 10.0 | 29.4 |
| | 8.3 | 35.4 | 0.0 | 100.0 | |
| | 15 | 25.0 | 0.0 | 2.9 | |
| CHUR | 1 | 19 | 3 | 0 | 23 |
| | 4.3 | 82.6 | 13.0 | 0.0 | 33.8 |
| | 8.3 | 39.6 | 50.0 | 0.0 | |
| | 1.5 | 27.9 | 4.4 | 0.0 | |
| Column Total | 12 | 48 | 6 | 2 | 68 |
| | 17.6 | 70.6 | 8.8 | 2.9 | 100.0 |

Significance = 0.0016 < .01

**TABLE 28**
**Dance Community Responses to Exclusivity Question: Should a Teacher of Ukrainian Dance Be Ukrainian?**

Count
Row %
Col %
Total %

| SUM | No | Yes | Not necessarily | Doesn't matter | Row Total |
|---|---|---|---|---|---|
| AUUC | 5 | 2 | 9 | 3 | 19 |
| | 26.3 | 10.5 | 47.4 | 15.8 | 45.2 |
| | 71.4 | 13.3 | 52.9 | 100.0 | |
| | 11.9 | 4.8 | 21.4 | 7.1 | |
| CHUR | 2 | 13 | 8 | 0 | 23 |
| | 8.7 | 56.5 | 34.8 | 0.0 | 54.8 |
| | 28.6 | 86.7 | 47.1 | 0.0 | |
| | 4.8 | 31.0 | 19.0 | 0.0 | |
| Column | 7 | 15 | 17 | 3 | 42 |
| Total | 16.7 | 35.7 | 40.5 | 7.1 | 100.0 |

Significance = 0.0069 < .01

**TABLE 29**
**Dance Community Responses to Exclusivity Question: How Would You Feel if a non-Ukrainian Were Teaching Your Dance Group?**

Count
Row %
Col %
Total %

| | Fine | OK if they know what to teach | A little unhappy | Not happy | Row Total |
|---|---|---|---|---|---|
| SUM | 1 | 14 | 6 | 4 | 25 |
| | 4.0 | 56.0 | 24.0 | 16.0 | 36.8 |
| | 11.1 | 33.3 | 60.0 | 57.1 | |
| | 1.5 | 20.6 | 8.8 | 5.9 | |
| AUUC | 6 | 14 | 0 | 0 | 20 |
| | 30.0 | 70.0 | 0.0 | 0.0 | 29.4 |
| | 66.7 | 33.3 | 0.0 | 0.0 | |
| | 88 | 20.6 | 0.0 | 0.0 | |
| CHUR | 2 | 14 | 4 | 3 | 23 |
| | 8.7 | 60.9 | 17.4 | 13.0 | 33.8 |
| | 22.2 | 33.3 | 40.0 | 42.9 | |
| | 2.9 | 20.6 | 5.9 | 4.4 | |
| Column | 9 | 42 | 10 | 7 | 68 |
| Total | 13.2 | 61.8 | 14.7 | 10.3 | 100.0 |

Significance = 0.0284 < .05

**TABLE 30**
**Dance Community Responses to Exclusivity Question:**
**Have You ever Seen a non-Ukrainian Child in Ukrainian Dance Classes?**

| Count<br>Row %<br>Col %<br>Total % | No | Yes | Don't think so | Don't remember | Yes, they were Caucasian | Yes, they were colored | Yes, they were both C & c | Row Total |
|---|---|---|---|---|---|---|---|---|
| SUM | 10 | 15 | 0 | 0 | 0 | 0 | 0 | 25 |
| | 40.0 | 60.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 37.9 |
| | 45.5 | 83.3 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | |
| | 15.2 | 22.7 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | |
| AUUC | 5 | 3 | 2 | 0 | 6 | 0 | 2 | 18 |
| | 27.8 | 16.7 | 11.1 | 0.0 | 33.3 | 0.0 | 11.1 | 27.3 |
| | 22.7 | 16.7 | 100.0 | 0.0 | 40.0 | 0.0 | 33.3 | |
| | 7.6 | 4.5 | 3.0 | 0.0 | 9.1 | 0.0 | 3.0 | |
| CHUR | 7 | 0 | 0 | 1 | 9 | 2 | 4 | 23 |
| | 30.4 | 0.0 | 0.0 | 4.3 | 39.1 | 8.7 | 17.4 | 34.8 |
| | 31.8 | 0.0 | 0.0 | 100.0 | 60.0 | 100.0 | 66.7 | |
| | 10.6 | 0.0 | 0.0 | 1.5 | 13.6 | 3.0 | 6.1 | |
| Column | 22 | 18 | 2 | 1 | 15 | 2 | 6 | 66 |
| Total | 33.3 | 27.3 | 3.0 | 1.5 | 22.7 | 3.0 | 9.1 | 100.0 |

Significance = 0.0000 < .001

**TABLE 31**
**Dance Community Responses to Exclusivity Question:**
**Have You ever Seen a non-Ukrainian Teen in Ukrainian Dance Classes?**

| Count / Row % / Col % / Total % | No | Yes | Don't think so | Don't remember | Yes, they were Caucasian | Yes, they were colored | Row Total |
|---|---|---|---|---|---|---|---|
| SUM | 21 | 1 | 0 | 0 | 0 | 1 | 23 |
| | 91.3 | 4.3 | 0.0 | 0.0 | 0.0 | 4.3 | 35.9 |
| | 58.3 | 12.5 | 0.0 | 0.0 | 0.0 | 25.0 | |
| | 32.8 | 1.6 | 0.0 | 0.0 | 0.0 | 1.6 | |
| AUUC | 8 | 5 | 1 | 0 | 3 | 1 | 18 |
| | 44.4 | 27.8 | 5.6 | 0.0 | 16.7 | 5.6 | 28.1 |
| | 22.2 | 62.5 | 33.3 | 0.0 | 27.3 | 25.0 | |
| | 12.5 | 7.8 | 1.6 | 0.0 | 4.7 | 1.6 | |
| CHUR | 7 | 2 | 2 | 2 | 8 | 2 | 23 |
| | 30.4 | 8.7 | 8.7 | 8.7 | 34.8 | 8.7 | 35.9 |
| | 19.4 | 25.0 | 66.7 | 100.0 | 72.7 | 50.0 | |
| | 10.9 | 3.1 | 3.1 | 3.1 | 12.5 | 3.1 | |
| Column | 36 | 8 | 3 | 2 | 11 | 4 | 64 |
| Total | 56.3 | 12.5 | 4.7 | 3.1 | 17.2 | 6.3 | 100.0 |

Significance = 0.0026 < .01

**TABLE 32**
**Political Inclination Responses to Exclusivity Question: What Language Should Be Used in the Dance Class?**

Count
Row %
Col %
Total %

| | English | Combo | Ukrainian | Other | Row Total |
|---|---|---|---|---|---|
| SOVIET UKRAINE | 1 | 16 | 0 | 1 | 18 |
| | 5.6 | 88.9 | 0.0 | 5.6 | 27.3 |
| | 8.3 | 34.8 | 0.0 | 50.0 | |
| | 1.5 | 24.2 | 0.0 | 1.5 | |
| NON-SOVIET UKRAINE | 11 | 28 | 6 | 0 | 45 |
| | 24.4 | 62.2 | 13.3 | 0.0 | 68.2 |
| | 91.7 | 60.9 | 100.0 | 0.0 | |
| | 16.7 | 42.4 | 9.1 | 0.0 | |
| NEITHER | 0 | 2 | 0 | 1 | 3 |
| | 0.0 | 66.7 | 0.0 | 33.3 | 4.5 |
| | 0.0 | 4.3 | 0.0 | 50.0 | |
| | 0.0 | 3.0 | 0.0 | 1.5 | |
| Column Total | 12 | 46 | 6 | 2 | 66 |
| | 18.2 | 69.7 | 9.1 | 3.0 | 100.0 |

Significance = 0.0061 < .01

**TABLE 33**
**Political Inclination Responses to Exclusivity Question: Should a Teacher of Ukrainian Dance Be Ukrainian?**

Count
Row %
Col %
Total %

| | No | Yes | Not necessarily | Doesn't matter | Row Total |
|---|---|---|---|---|---|
| SOVIET UKRAINE | 4 | 3 | 8 | 2 | 17 |
| | 23.5 | 17.6 | 47.1 | 11.8 | 42.5 |
| | 57.1 | 21.4 | 50.0 | 66.7 | |
| | 10.0 | 7.5 | 20.0 | 5.0 | |
| NON-SOVIET UKRAINE | 2 | 11 | 8 | 0 | 21 |
| | 9.5 | 52.4 | 38.1 | 0.0 | 52.5 |
| | 28.6 | 78.6 | 50.0 | 0.0 | |
| | 5.0 | 27.5 | 20.0 | 0.0 | |
| NEITHER | 1 | 0 | 0 | 1 | 2 |
| | 50.0 | 0.0 | 0.0 | 50.0 | 5.0 |
| | 14.3 | 0.0 | 0.0 | 33.3 | |
| | 2.5 | 0.0 | 0.0 | 2.5 | |
| Column | 7 | 14 | 16 | 3 | 40 |
| Total | 17.5 | 35.0 | 40.0 | 7.5 | 100.0 |

Significance = 0.0282 < .01

**TABLE 34**
**Political Inclination Responses to Exclusivity Question: How Would You Feel if a non-Ukrainian Were Teaching Your Dance Group?**

| Count / Row % / Col % / Total % | Fine | OK if they know what to teach | A little unhappy | Not happy | Row Total |
|---|---|---|---|---|---|
| SOVIET UKRAINE | 6 | 11 | 0 | 1 | 18 |
| | 33.3 | 61.1 | 0.0 | 5.6 | 27.3 |
| | 75.0 | 26.8 | 0.0 | 14.3 | |
| | 9.1 | 16.7 | 0.0 | 1.5 | |
| NON-SOVIET UKRAINE | 2 | 27 | 10 | 6 | 45 |
| | 4.4 | 60.0 | 22.2 | 13.6 | 68.2 |
| | 25.0 | 65.9 | 100.0 | 85.7 | |
| | 30 | 40.9 | 15.2 | 9.1 | |
| NEITHER | 0 | 3 | 0 | 0 | 3 |
| | 0.0 | 100.0 | 0.0 | 0.0 | 4.5 |
| | 0.0 | 7.3 | 0.0 | 0.0 | |
| | 0.0 | 4.5 | 0.0 | 0.0 | |
| Column | 8 | 41 | 10 | 7 | 66 |
| Total | 12.1 | 62.1 | 15.2 | 10.6 | 100.0 |

Significance = 0.0155 < .05

**TABLE 35**
**Political Inclination Responses to Exclusivity Question:**
**Have You ever Seen a non-Ukrainian Child in Ukrainian Dance Classes?**

Count
Row %
Col %
Total %

| | No | Yes | Don't think so | Yes, they were Caucasian | Yes, they were colored | Yes, they were both C & c | Row Total |
|---|---|---|---|---|---|---|---|
| SOVIET UKRAINE | 7 | 3 | 0 | 5 | 0 | 2 | 17 |
| | 41.2 | 17.6 | 0.0 | 29.4 | 0.0 | 11.8 | 26.6 |
| | 31.8 | 16.7 | 0.0 | 35.7 | 0.0 | 33.3 | |
| | 10.9 | 4.7 | 0.0 | 7.8 | 0.0 | 3.1 | |
| NON-SOVIET UKRAINE | 14 | 15 | 1 | 9 | 2 | 4 | 45 |
| | 31.1 | 33.3 | 2.2 | 20.0 | 4.4 | 8.9 | 70.3 |
| | 63.9 | 83.3 | 50.0 | 64.3 | 100.0 | 66.7 | |
| | 21.9 | 23.4 | 1.6 | 14.1 | 3.1 | 6.3 | |
| NEITHER | 1 | 0 | 1 | 0 | 0 | 0 | 2 |
| | 50.0 | 0.0 | 50.0 | 0.0 | 0.0 | 0.0 | 3.1 |
| | 4.5 | 0.0 | 50.0 | 0.0 | 0.0 | 0.0 | |
| | 1.6 | 0.0 | 1.6 | 0.0 | 0.0 | 0.0 | |
| Column Total | 22 | 18 | 2 | 14 | 2 | 6 | 64 |
| | 34.4 | 28.1 | 3.1 | 21.9 | 3.1 | 9.4 | 100.0 |

Significance = 0.0405 < .05

**TABLE 36**
**Church Affiliation Responses to Exclusivity Question: What Language Should Be Used in the Dance Class?**

Count
Row %
Col %
Total %

| | English | Combo | Ukrainian | Other | Row Total |
|---|---|---|---|---|---|
| UKR ORTH | 2 | 16 | 3 | 0 | 21 |
| | 9.5 | 76.2 | 14.3 | 0.0 | 30.9 |
| | 16.7 | 33.3 | 50.0 | 0.0 | |
| | 2.9 | 23.5 | 4.4 | 0.0 | |
| UKR CATH | 7 | 10 | 3 | 0 | 20 |
| | 35.0 | 50.0 | 15.0 | 0.0 | 29.4 |
| | 58.3 | 20.8 | 50.0 | 0.0 | |
| | 10.3 | 14.7 | 4.4 | 0.0 | |
| NOT A UKR CHUR | 2 | 5 | 0 | 0 | 7 |
| | 28.6 | 71.4 | 0.0 | 0.0 | 10.3 |
| | 16.7 | 10.4 | 0.0 | 0.0 | |
| | 2.9 | 7.4 | 0.0 | 0.0 | |
| NO CHUR | 1 | 17 | 0 | 2 | 20 |
| | 5.0 | 85.0 | 0.0 | 10.0 | 29.4 |
| | 8.3 | 35.4 | 0.0 | 100.0 | |
| | 1.5 | 25.0 | 0.0 | 2.9 | |
| Column Total | 12 | 48 | 6 | 2 | 68 |
| | 17.6 | 70.6 | 8.8 | 2.9 | 100.0 |

Significance = 0.0468 < .05

**TABLE 37**
**Church Affiliation Responses to Exclusivity Question: Should a Teacher of Ukrainian Dance Be Ukrainian?**

Count
Row %
Col %
Total %

| | No | Yes | Not necessarily | Doesn't matter | Row Total |
|---|---|---|---|---|---|
| UKR ORTH | 2 | 12 | 6 | 0 | 20 |
| | 10.0 | 60.0 | 30.0 | 0.0 | 47.6 |
| | 28.6 | 80.0 | 35.3 | 0.0 | |
| | 4.8 | 28.6 | 14.3 | 0.0 | |
| UKR CATH | 0 | 1 | 0 | 0 | 1 |
| | 0.0 | 100.0 | 0.0 | 0.0 | 2.4 |
| | 0.0 | 6.7 | 0.0 | 0.0 | |
| | 0.0 | 2.4 | 0.0 | 0.0 | |
| NOT A UKR CHUR | 0 | 1 | 3 | 0 | 4 |
| | 0.0 | 25.0 | 75.0 | 0.0 | 9.5 |
| | 0.0 | 6.7 | 17.6 | 0.0 | |
| | 0.0 | 2.4 | 7.1 | 0.0 | |
| NO CHUR | 5 | 1 | 8 | 0 | 17 |
| | 29.4 | 5.9 | 47.1 | 0.0 | 40.5 |
| | 71.4 | 6.7 | 47.1 | 0.0 | |
| | 11.9 | 2.4 | 19.0 | 0.0 | |
| Column Total | 7 | 15 | 17 | 3 | 42 |
| | 16.7 | 35.7 | 40.5 | 7.1 | 100.0 |

Significance = 0.0291 < .05

**TABLE 38**
**Church Affiliation Responses to Exclusivity Question: How Would You Feel if a non-Ukrainian Were Teaching Your Dance Group?**

Count
Row %
Col %
Total %

| | Fine | OK if they know what to teach | A little unhappy | Not happy | Row Total |
|---|---|---|---|---|---|
| UKR ORTH | 1 | 13 | 4 | 3 | 21 |
| | 4.8 | 61.9 | 19.0 | 14.3 | 30.9 |
| | 11.1 | 31.0 | 40.0 | 42.9 | |
| | 1.5 | 19.1 | 5.9 | 4.4 | |
| UKR CATH | 1 | 12 | 3 | 4 | 20 |
| | 5.0 | 60.0 | 15.0 | 20.0 | 29.4 |
| | 11.1 | 28.6 | 30.0 | 57.1 | |
| | 1.5 | 17.6 | 4.4 | 5.9 | |
| NOT A UKR CHUR | 0 | 5 | 2 | 0 | 7 |
| | 0.0 | 71.4 | 28.6 | 0.0 | 10.3 |
| | 0.0 | 11.9 | 20.0 | 0.0 | |
| | 0.0 | 7.4 | 2.9 | 0.0 | |
| NO CHUR | 7 | 12 | 1 | 0 | 20 |
| | 35.0 | 60.0 | 5.0 | 0.0 | 29.4 |
| | 77.8 | 28.6 | 10.0 | 0.0 | |
| | 10.3 | 17.6 | 1.5 | 0.0 | |
| Column Total | 9 | 42 | 10 | 7 | 68 |
| | 13.2 | 61.8 | 14.7 | 10.3 | 100.0 |

Significance = 0.0379 < .05

**TABLE 39**
**Church Affiliation Responses to Exclusivity Question:**
**Have You ever Seen a non-Ukrainian Child in Ukrainian Dance Classes?**

| Count / Row % / Col % / Total % | No | Yes | Don't think so | Don't remember | Yes, they were Caucasian | Yes, they were colored | Yes, they were both C & c | Row Total |
|---|---|---|---|---|---|---|---|---|
| UKR ORTH | 5 | 1 | 1 | 0 | 8 | 1 | 5 | 21 |
| | 23.8 | 4.8 | 4.8 | 0.0 | 38.1 | 4.8 | 23.8 | 31.8 |
| | 22.7 | 5.6 | 50.0 | 0.0 | 53.3 | 50.0 | 83.3 | |
| | 7.6 | 1.5 | 1.5 | 0.0 | 12.1 | 1.5 | 7.6 | |
| UKR CATH | 9 | 10 | 0 | 1 | 0 | 0 | 0 | 20 |
| | 45.0 | 50.0 | 0.0 | 5.0 | 0.0 | 0.0 | 0.0 | 30.3 |
| | 40.9 | 55.6 | 0.0 | 100.0 | 0.0 | 0.0 | 0.0 | |
| | 13.6 | 15.2 | 0.0 | 1.5 | 0.0 | 0.0 | 0.0 | |
| NOT A UKR CHUR | 1 | 4 | 0 | 0 | 1 | 1 | 0 | 7 |
| | 14.3 | 57.1 | 0.0 | 0.0 | 14.3 | 14.3 | 0.0 | 10.6 |
| | 4.5 | 22.2 | 0.0 | 0.0 | 6.7 | 50.0 | 0.0 | |
| | 1.5 | 6.1 | 0.0 | 0.0 | 1.5 | 1.5 | 0.0 | |
| NO CHUR | 7 | 3 | 1 | 0 | 6 | 0 | 1 | 18 |
| | 38.9 | 16.7 | 5.6 | 0.0 | 33.3 | 0.0 | 5.6 | 27.3 |
| | 31.8 | 16.7 | 50.0 | 0.0 | 40.0 | 0.0 | 16.7 | |
| | 10.6 | 4.5 | 1.5 | 0.0 | 9.1 | 0.0 | 1.5 | |
| Column Total | 22 | 18 | 2 | 1 | 15 | 2 | 6 | 66 |
| | 33.3 | 27.3 | 3.0 | 1.5 | 22.7 | 3.0 | 9.1 | 100.0 |

Significance = 0.0060 < .01

**TABLE 40**
**Church Affiliation Responses to Exclusivity Question:**
**Have You ever Seen a non-Ukrainian Teen in Ukrainian Dance Classes?**

| Count / Row % / Col % / Total % | No | Yes | Don't think so | Don't remember | Yes, they were Caucasian | Yes, they were colored | Row Total |
|---|---|---|---|---|---|---|---|
| UKR ORTH | 7 | 2 | 2 | 1 | 6 | 3 | 21 |
| | 33.3 | 9.5 | 9.5 | 4.8 | 28.6 | 14.3 | 32.8 |
| | 19.4 | 25.0 | 66.7 | 50.0 | 54.5 | 75.0 | |
| | 10.9 | 3.1 | 3.1 | 1.6 | 9.4 | 4.7 | |
| UKR CATH | 16 | 1 | 0 | 0 | 1 | 1 | 19 |
| | 84.2 | 5.3 | 0.0 | 0.0 | 5.3 | 5.3 | 29.7 |
| | 44.4 | 12.5 | 0.0 | 0.0 | 9.1 | 25.0 | |
| | 25.0 | 1.6 | 0.0 | 0.0 | 1.6 | 1.6 | |
| NOT A UKR CHUR | 4 | 0 | 1 | 1 | 0 | 0 | 6 |
| | 66.7 | 0.0 | 16.7 | 16.7 | 0.0 | 0.0 | 9.4 |
| | 11.1 | 0.0 | 33.3 | 50.0 | 0.0 | 0.0 | |
| | 6.3 | 0.0 | 1.6 | 1.6 | 0.0 | 0.0 | |
| NO CHUR | 9 | 5 | 0 | 0 | 4 | 0 | 18 |
| | 50.0 | 27.8 | 0.0 | 0.0 | 22.2 | 0.0 | 28.1 |
| | 25.0 | 62.5 | 0.0 | 0.0 | 36.4 | 0.0 | |
| | 14.1 | 7.8 | 0.0 | 0.0 | 6.3 | 0.0 | |
| Column | 36 | 8 | 3 | 2 | 11 | 4 | 64 |
| Total | 56.3 | 12.5 | 4.7 | 3.1 | 17.2 | 6.3 | 100.0 |

Significance = 0.0247 < .05

**TABLE 41**
**Church Affiliation Responses to Exclusivity Question: How Would You Feel if a non-Ukrainian Teen Enrolled in Ukrainian Dance Classes at Your Place of Dance?**

| Count / Row % / Col % / Total % | Makes me happy | OK with me | I'd be surprised | Bothers me a little | Row Total |
|---|---|---|---|---|---|
| UKR ORTH | 5 | 14 | 0 | 2 | 21 |
| | 23.8 | 66.7 | 0.0 | 9.5 | 34.4 |
| | 35.7 | 34.1 | 0.0 | 100.0 | |
| | 8.2 | 23.0 | 0.0 | 3.3 | |
| UKR CATH | 2 | 9 | 4 | 0 | 15 |
| | 13.3 | 60.0 | 26.7 | 0.0 | 24.6 |
| | 14.3 | 22.0 | 100.0 | 0.0 | |
| | 3.3 | 14.8 | 6.6 | 0.0 | |
| NOT A UKR CHUR | 1 | 6 | 0 | 0 | 7 |
| | 14.3 | 85.7 | 0.0 | 0.0 | 11.5 |
| | 7.1 | 14.6 | 0.0 | 0.0 | |
| | 1.6 | 9.8 | 0.0 | 0.0 | |
| NO CHUR | 6 | 12 | 0 | 0 | 18 |
| | 33.3 | 66.7 | 0.0 | 0.0 | 29.5 |
| | 42.9 | 29.3 | 0.0 | 0.0 | |
| | 9.8 | 19.7 | 0.0 | 0.0 | |
| Column Total | 14 | 41 | 4 | 2 | 61 |
| | 23.0 | 67.2 | 6.6 | 3.3 | 100.0 |

Significance = 0.0325 < .05

**TABLE 42**
**Canadian Ukrainian ID Responses to Exclusivity Question: Can any Child Participate in Ukrainian Dance Classes at Your Dance Place?**

Count
Row %
Col %
Total %

| | Yes | Think so | Don't think so | Row Total |
|---|---|---|---|---|
| CAN Ukrainian | 11 | 2 | 0 | 13 |
| | 84.6 | 15.4 | 0.0 | 19.4 |
| | 18.3 | 33.3 | 0.0 | |
| | 16.4 | 3.0 | 0.0 | |
| CAN UKR | 17 | 0 | 0 | 17 |
| | 100.0 | 0.0 | 0.0 | 25.4 |
| | 28.3 | 0.0 | 0.0 | |
| | 25.4 | 0.0 | 0.0 | |
| UKR CAN | 29 | 3 | 0 | 32 |
| | 90.6 | 9.4 | 0.0 | 47.8 |
| | 48.3 | 50.0 | 0.0 | |
| | 43.3 | 4.5 | 0.0 | |
| UKR Canadian | 3 | 1 | 1 | 5 |
| | 60.0 | 20.0 | 20.0 | 7.5 |
| | 5.0 | 16.7 | 100.0 | |
| | 4.5 | 1.5 | 1.5 | |
| Column | 60 | 6 | 1 | 67 |
| Total | 89.6 | 9.0 | 1.5 | 100.0 |

Significance = 0.0141 < .05

**TABLE 43**
**Canadian Ukrainian ID Responses to Exclusivity Question: How Would You Feel if a non-Ukrainian Teen Enrolled in Ukrainian Dance Classes at Your Place of Dance?**

Count
Row %
Col %
Total %

| | Makes me happy | OK with me | I'd be surprised | Bothers me a little | Row Total |
|---|---|---|---|---|---|
| CAN Ukrainian | 5 | 6 | 1 | 0 | 12 |
| | 41.7 | 50.0 | 8.3 | 0.0 | 19.7 |
| | 35.7 | 14.6 | 25.0 | 0.0 | |
| | 8.2 | 9.8 | 1.6 | 0.0 | |
| CAN UKR | 2 | 13 | 1 | 0 | 16 |
| | 12.5 | 81.3 | 6.3 | 0.0 | 26.2 |
| | 14.3 | 31.7 | 25.0 | 0.0 | |
| | 3.3 | 21.3 | 1.6 | 0.0 | |
| UKR CAN | 7 | 20 | 0 | 2 | 29 |
| | 24.1 | 69.0 | 0.0 | 6.9 | 47.5 |
| | 50.0 | 48.8 | 0.0 | 100.0 | |
| | 11.5 | 32.8 | 0.0 | 3.3 | |
| UKR Canadian | 0 | 2 | 2 | 0 | 4 |
| | 0.0 | 50.0 | 50.0 | 0.0 | 6.6 |
| | 0.0 | 4.9 | 50.0 | 0.0 | |
| | 0.0 | 3.3 | 3.3 | 0.0 | |
| Column Total | 14 | 41 | 4 | 2 | 61 |
| | 23.0 | 67.2 | 6.6 | 3.3 | 100.0 |

Significance = 0.0156 < .05

**TABLE 44**
**Ukrainian Youth Organization Responses to Exclusivity Question:**
**Have You ever Seen a non-Ukrainian Teen in Ukrainian Dance Classes?**

Count
Row %
Col %
Total %

| | No | Yes | Don't think so | Don't remember | Yes, they were Caucasian | Row Total |
|---|---|---|---|---|---|---|
| SUMK & UCY YOUTH ORGANIZATION | 7 | 1 | 2 | 1 | 3 | 14 |
| | 50.0 | 7.1 | 14.3 | 7.1 | 21.4 | 33.3 |
| | 26.9 | 16.7 | 66.7 | 100.0 | 50.0 | |
| | 16.7 | 2.4 | 4.8 | 2.4 | 7.1 | |
| SUM YOUTH ORGANIZATION | 7 | 0 | 0 | 0 | 0 | 7 |
| | 100.0 | 0.0 | 0.0 | 0.0 | 0.0 | 16.7 |
| | 26.9 | 0.0 | 0.0 | 0.0 | 0.0 | |
| | 16.7 | 0.0 | 0.0 | 0.0 | 0.0 | |
| AUUC YOUTH ORGANIZATION | 2 | 4 | 0 | 0 | 0 | 6 |
| | 33.3 | 66.7 | 0.0 | 0.0 | 0.0 | 14.3 |
| | 7.7 | 66.7 | 0.0 | 0.0 | 0.0 | |
| | 4.8 | 9.5 | 0.0 | 0.0 | 0.0 | |
| NON-MEMBER UKRAINIAN YOUTH ORGANIZATION | 10 | 1 | 1 | 0 | 3 | 15 |
| | 66.7 | 6.7 | 6.7 | 0.0 | 20.0 | 35.7 |
| | 38.5 | 16.7 | 33.3 | 0.0 | 50.0 | |
| | 23.8 | 2.4 | 2.4 | 0.0 | 7.1 | |
| Column | 26 | 6 | 3 | 1 | 6 | 42 |
| Total | 61.9 | 14.3 | 7.1 | 2.4 | 14.3 | 100.0 |

Significance = 0.0271 < .05

**TABLE 45**
**Generation Responses to Background Content Question:**
**Do You Feel the Dances of Your Ukrainian Ancestors Are Part of the Content in a Ukrainian Dance Class?**

| Count / Row % / Col % / Total % | No | Yes | Think so | Don't think so | Don't know | Basic idea is taught | Row Total |
|---|---|---|---|---|---|---|---|
| IMM GEN | 0 | 0 | 0 | 0 | 1 | 0 | 1 |
| | 0.0 | 0.0 | 0.0 | 0.0 | 100.0 | 0.0 | 1.6 |
| | 0.0 | 0.0 | 0.0 | 0.0 | 33.3 | 0.0 | |
| | 0.0 | 0.0 | 0.0 | 0.0 | 1.6 | 0.0 | |
| 1ST GEN | 3 | 13 | 2 | 1 | 1 | 3 | 23 |
| | 13.0 | 56.5 | 8.7 | 4.3 | 4.3 | 13.0 | 35.9 |
| | 60.0 | 33.3 | 40.0 | 100.0 | 33.3 | 27.3 | |
| | 4.7 | 20.3 | 3.1 | 1.6 | 1.6 | 4.7 | |
| 2ND GEN | 0 | 18 | 2 | 0 | 1 | 3 | 24 |
| | 0.0 | 75.0 | 8.3 | 0.0 | 4.2 | 12.5 | 37.5 |
| | 0.0 | 46.2 | 40.0 | 0.0 | 33.3 | 27.3 | |
| | 0.0 | 28.1 | 3.1 | 0.0 | 1.6 | 4.7 | |
| 3RD & 4TH GEN | 2 | 8 | 1 | 0 | 0 | 5 | 16 |
| | 12.5 | 50.0 | 6.3 | 0.0 | 0.0 | 31.3 | 25.0 |
| | 40.0 | 20.5 | 20.0 | 0.0 | 0.0 | 45.5 | |
| | 3.1 | 12.5 | 1.6 | 0.0 | 0.0 | 7.8 | |
| Column Total | 5 | 39 | 5 | 1 | 3 | 11 | 64 |
| | 7.8 | 60.9 | 7.8 | 1.6 | 4.7 | 17.2 | 100.0 |

Significance = 0.0133 < .05

**TABLE 46**
**Generation Distribution in Dance Communities**

| GENERATION GROUPS | SUM | AUUC | CHUR |
|---|---|---|---|
| IMMIGRANT GENERATION | 3 | | |
| FIRST GENERATION | 15 | 5 | 6 |
| SECOND GENERATION | 3 | 13 | 8 |
| 3RD AND 4TH GENERATION | 5 | 3 | 9 |

**TABLE 47**
**Arrival Responses to Background Content Question:**
**Do You Feel the Dances of Your Ukrainian Ancestors Are Part of the Content in a Ukrainian Dance Class?**

Count
Row %
Col %
Total %

| | No | Yes | Think so | Don't think so | Don't know | Basic idea is taught | Row Total |
|---|---|---|---|---|---|---|---|
| PRIOR TO WW I | 1 | 20 | 0 | 0 | 0 | 7 | 28 |
| | 3.6 | 71.4 | 0.0 | 0.0 | 0.0 | 25.0 | 45.9 |
| | 25.0 | 54.1 | 0.0 | 0.0 | 0.0 | 58.3 | |
| | 1.6 | 32.8 | 0.0 | 0.0 | 0.0 | 11.5 | |
| BETWEEN WW I & II | 1 | 13 | 5 | 0 | 0 | 1 | 20 |
| | 5.0 | 65.0 | 25.0 | 0.0 | 0.0 | 5.0 | 32.8 |
| | 25.0 | 35.1 | 100.0 | 0.0 | 0.0 | 8.3 | |
| | 1.6 | 21.3 | 8.2 | 0.0 | 0.0 | 1.6 | |
| AFTER WW II TO 1965 | 2 | 4 | 0 | 1 | 2 | 3 | 12 |
| | 16.7 | 33.3 | 0.0 | 8.3 | 16.7 | 25.0 | 19.7 |
| | 50.0 | 10.8 | 0.0 | 100.0 | 100.0 | 25.0 | |
| | 3.3 | 6.6 | 0.0 | 1.6 | 3.3 | 4.9 | |
| AFTER 1965 | 0 | 0 | 0 | 0 | 0 | 1 | 1 |
| | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 100.0 | 1.6 |
| | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 8.3 | |
| | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 1.6 | |
| Column Total | 4 | 37 | 5 | 1 | 2 | 12 | 61 |
| | 6.6 | 60.7 | 8.2 | 1.6 | 3.3 | 19.7 | 100.0 |

Significance = 0.0039 < .01

**TABLE 48**
**Arival Distribution in Dance Communities**

| ARRIVAL GROUPS | SUM | AUUC | CHUR |
|---|---|---|---|
| AFTER 1965 | 2 | | |
| AFTER WW II TO 1965 | 16 | | |
| BETWEEN WW I & WW II | 4 | 8 | 8 |
| PRIOR TO WW I | 5 | 9 | 15 |

**TABLE 49**
**Political Inclination Responses to Background Content Question:**
**Does the Content of a Ukrainian Dance Class Give a Dancer a Link to His/Her Past?**

| Count / Row % / Col % / Total % | No | Yes | Think so | Don't think so | Don't know | Hope it does/ it should | Other | Row Total |
|---|---|---|---|---|---|---|---|---|
| SOVIET UKRAINE | 2 | 8 | 5 | 1 | 1 | 1 | 0 | 18 |
| | 11.1 | 44.4 | 27.8 | 5.6 | 5.6 | 5.6 | 0.0 | 27.3 |
| | 20.0 | 20.0 | 50.0 | 50.0 | 100.0 | 50.0 | 0.0 | |
| | 3.0 | 12.1 | 7.6 | 1.5 | 1.5 | 1.5 | 0.0 | |
| NON-SOVIET UKRAINE | 8 | 30 | 5 | 1 | 0 | 1 | 0 | 45 |
| | 17.8 | 66.7 | 11.1 | 2.2 | 0.0 | 2.2 | 0.0 | 68.2 |
| | 80.0 | 75.0 | 50.0 | 50.0 | 0.0 | 50.0 | 0.0 | |
| | 12.1 | 45.5 | 7.6 | 1.5 | 0.0 | 1.5 | 0.0 | |
| NEITHER | 0 | 2 | 0 | 0 | 0 | 0 | 1 | 3 |
| | 0.0 | 66.7 | 0.0 | 0.0 | 0.0 | 0.0 | 33.3 | 4.5 |
| | 0.0 | 5.0 | 0.0 | 0.0 | 0.0 | 0.0 | 100.0 | |
| | 0.0 | 3.0 | 0.0 | 0.0 | 0.0 | 0.0 | 1.5 | |
| Column Total | 10 | 40 | 10 | 2 | 1 | 2 | 1 | 66 |
| | 15.2 | 60.6 | 15.2 | 3.0 | 1.5 | 3.0 | 1.5 | 100.0 |

Significance = 0.0033 < .01

**TABLE 50**
**Political Inclination Responses to Background Content Question: Do You Think Of a Ukrainian Dance Class as a Place where a Total Dance Heritage Is Received or as a Place of Dancing?**

| Count<br>Row %<br>Col %<br>Total % | Place of dancing | Semi-total picture | Total dance heritage | Hope it's a total dance heritage | Row Total |
|---|---|---|---|---|---|
| SOVIET UKRAINE | 7 | 0 | 9 | 1 | 17 |
| | 41.2 | 0.0 | 52.9 | 5.9 | 39.5 |
| | 46.7 | 0.0 | 40.9 | 50.0 | |
| | 16.3 | 0.0 | 20.9 | 2.3 | |
| NON-SOVIET UKRAINE | 8 | 4 | 12 | 0 | 24 |
| | 33.3 | 16.7 | 50.0 | 0.0 | 55.8 |
| | 53.3 | 100.0 | 54.5 | 0.0 | |
| | 18.6 | 9.3 | 27.9 | 0.0 | |
| NEITHER | 0 | 0 | 1 | 1 | 2 |
| | 0.0 | 0.0 | 50.0 | 50.0 | 4.7 |
| | 0.0 | 0.0 | 4.5 | 50.0 | |
| | 0.0 | 0.0 | 2.3 | 2.3 | |
| Column Total | 15 | 4 | 22 | 2 | 43 |
| | 34.9 | 9.3 | 51.2 | 4.7 | 100.0 |

Significance = 0.0285 < .05

**TABLE 51**
**Frequency of Responses to Background Content Question: What Is Taught to a Ukrainian Dance Class of Children?**

| Answers in rank order | # responses |
|---|---|
| 1. STEPS | 35 |
| 2. DANCES | 18 |
| 3. EXERCISES / WARM-UP | 9 |
| 4. BACKGROUND INFO | 4 |
| 5. PERFORMING TIPS | 1 |
| 6. OTHER | 13 |

**TABLE 52**
**Frequency of Responses to Background Content Question: What Is Taught in a Ukrainian Dance Class for the Junior Performing Group?**

| Answers in rank order | # responses |
|---|---|
| 1. STEPS | 20 |
| 2. DANCES | 19 |
| 3. PERFORMING TIPS | 12 |
| 4. EXERCISES / WARM-UP | 11 |
| 5. OTHER (one said background material) | 12 |

**TABLE 53**
**Frequency of Responses to Background Content Question: What Is Taught in a Ukrainian Dance Class for the Senior Performing Group?**

| Answers in rank order | # responses |
|---|---|
| 1. DANCE | 26 |
| 2. STEPS | 24 |
| 3. EXERCISES | 15 |
| 4. BACKGROUND INFO | 10 |
| 4. PERFORMING TIPS | 10 |
| 5. OTHER | 12 |

**TABLE 54**
**Frequency of Responses to Background Content Question: Can You Think of Anything beyond what Is currently Taught that Might Be Interesting for Dancers if It Were Included in a Ukrainian Dance Class?**

| Answers in rank order | # responses |
|---|---|
| 1. BACKGROUND INFO | 38 |
| 2. DANCES | 10 |
| 3. STEPS | 6 |
| 4. PERFORMANCES | 5 |
| 5 OTHER 1 | 19 |
| 6. OTHER 2 | 2 |

**TABLE 55**
**Dance Community Responses to Background Content Question: What Could Be Included in a Ukrainian Dance Class Beyond what Is currently Taught?'**

| SUM dance community | AUUC dance community | Orthodox Church dance community |
|---|---|---|
| more regional information | geography | more history |
| more about Ukraine | the culture | how to polka |
| history of a dance & steps | the people | videotapes from Ukraine & Canada |
| where steps came from | language | why did a dance start |
| what steps meant | more singing | how did a dance start |
| story behind themes | more jazz dance | where dance came from |
| information about a dance | history of a dance | language |
| Ukrainian names for steps | history of a region | historical content |
| bit of history regarding who did dance, and where, & why we do it | pictures of costumes | past & present of Ukraine and the dances |
| | why dance is done | singing |
| | why costume is as it is | stage make-up |
| folklore | more about AUUC | do a dance from every region |
| combine steps & patterns with background information & language | poetry | more cultural information |
| | short stories | visiting instructors |
| stories | reason for step | more performances |
| reasons for steps & patterns | more dances | geography |
| when they did a dance | dancer from Ukraine for a critique | |
| how a dance related to Ukrainian people | | |
| more of a ballet type of warm-up | | |

**TABLE 56**
**Frequency of Responses to Background Content Question: Which of the Learning Experiences Listed Are Appropriate Learning Experiences?'**

| Answers in rank order | # responses |
|---|---|
| 1. COSTUMING | 66 |
| 2. MUSIC | 65 |
| 3. VIDEOTAPES OF DANCERS | 64 |
| 4. REASONS FOR DANCE IN UKRAINE | 62 |
| 5. STORIES/PROVERBS/ FOLK TALES | 58 |
| 6. GEOGRAPHY | 51 |
| 7. INTERRELATED ITEMS: a braid in hair/bread/skip | 48 |
| 8. HISTORICAL TALES OF BRAVERY | 47 |
| 9. MYTHOLOGY | 35 |
| 10. POLITICS | 22 |

**TABLE 57**
**Frequency of Responses to Background Content Question: Within Your Selection of Appropriate Learning Experiences, which Would Be Appropriate in a Ukrainian Dance Class?'**

| Answers in rank order | # responses |
|---|---|
| 1. COSTUMING | 58 |
| 2. VIDEOTAPES OF DANCERS | 56 |
| 3. REASONS FOR DANCE IN UKRAINE | 54 |
| 4. MUSIC | 53 |
| 5. STORIES/PROVERBS/ FOLK TALES | 42 |
| 7. INTERRELATED ITEMS: a braid in hair/bread/skip | 41 |
| 6. GEOGRAPHY | 35 |
| 8. HISTORICAL TALES OF BRAVERY | 32 |
| 9. MYTHOLOGY | 22 |
| 10. POLITICS | 4 |

**TABLE 58**
**Frequency of Responses to Background Content Question: Are Any of Your Selections for Appropriate Learning Experiences in a Ukrainian Dance Class already in a Ukrainian Dance Class?**

| Answers in rank order | # responses |
|---|---|
| 1. VIDEOTAPES OF DANCERS | 23 |
| 1. MUSIC | 23 |
| 2. COSTUMING | 22 |
| 3. REASONS FOR DANCE IN UKRAINE | 21 |
| 4. GEOGRAPHY | 15 |
| 5. INTERRELATED ITEMS: a braid in hair/bread/skip | 14 |
| 6. STORIES/PROVERBS/ FOLK TALES | 11 |
| 7. HISTORICAL TALES OF BRAVERY | 9 |
| 8. MYTHOLOGY | 7 |
| 9. POLITICS | 3 |

**TABLE 59**
**Dance Community Responses to Political Dimension Question: Does the Ukrainian Dance Teacher ever Make Reference to the Political History of Ukraine?**

Count
Row %
Col %
Total %

| | No | Yes | Don't think so | Don't know | Row Total |
|---|---|---|---|---|---|
| AUUC | 18 | 0 | 1 | 0 | 19 |
| | 94.7 | 0.0 | 5.3 | 0.0 | 45.2 |
| | 56.3 | 0.0 | 100.0 | 0.0 | |
| | 42.9 | 0.0 | 2.4 | 0.0 | |
| CHUR | 14 | 8 | 0 | 1 | 23 |
| | 60.9 | 34.8 | 0.0 | 4.3 | 54.8 |
| | 43.8 | 100.0 | 0.0 | 100.0 | |
| | 33.3 | 19.0 | 0.0 | 2.4 | |
| Column | 32 | 8 | 1 | 1 | 42 |
| Total | 76.2 | 19.0 | 2.4 | 2.4 | 100.0 |

Significance = 0.0168 < .05

**TABLE 60**
**Dance Community Responses to Political Dimension**
**Question:**
**Do You Believe Canadian Ukrainian Dance Benefits from Dance Material/Instruction from Soviet Ukraine?**

Count
Row %
Col %
Total %

| | No | Yes | Think so | Row Total |
|---|---|---|---|---|
| SUM | 1 | 1 | 0 | 2 |
| | 50.0 | 50.0 | 0.0 | 4.7 |
| | 25.0 | 2.8 | 0.0 | |
| | 2.3 | 2.3 | 0.0 | |
| AUUC | 0 | 15 | 3 | 18 |
| | 0.0 | 83.3 | 16.7 | 41.9 |
| | 0.0 | 41.7 | 100.0 | |
| | 0.0 | 34.9 | 7.0 | |
| CHUR | 3 | 20 | 0 | 23 |
| | 13.0 | 87.0 | 0.0 | 53.5 |
| | 75.0 | 55.6 | 0.0 | |
| | 7.0 | 46.5 | 0.0 | |
| Column | 4 | 36 | 3 | 43 |
| Total | 9.3 | 83.7 | 7.0 | 100.0 |

Significance = 0.0396 < .05

**TABLE 61**

**Political Inclination Responses to Political Dimension Question: Does the Doing of Ukrainian Dance Represent in any Way Your Feelings Regarding the Political Status of Ukraine?**

Count
Row %
Col %
Total %

| | No | Yes | Don't think so | Don't know | Other | Row Total |
|---|---|---|---|---|---|---|
| SOVIET UKRAINE | 10 | 6 | 1 | 0 | 1 | 18 |
| | 55.6 | 33.3 | 5.6 | 0.0 | 5.3 | 28.6 |
| | 27.0 | 27.3 | 100.0 | 0.0 | 100.0 | |
| | 15.9 | 9.5 | 1.6 | 0.0 | 1.6 | |
| NON-SOVIET UKRAINE | 26 | 16 | 0 | 1 | 0 | 43 |
| | 60.5 | 37.2 | 0.0 | 2.3 | 0.0 | 68.3 |
| | 70.3 | 72.7 | 0.0 | 50.0 | 0.0 | |
| | 41.3 | 25.4 | 0.0 | 1.6 | 0.0 | |
| NEITHER | 1 | 0 | 0 | 1 | 0 | 2 |
| | 50.0 | 0.0 | 0.0 | 50.0 | 0.0 | 3.2 |
| | 2.7 | 0.0 | 0.0 | 50.0 | 0.0 | |
| | 1.6 | 0.0 | 0.0 | 1.6 | 0.0 | |
| Column | 37 | 22 | 1 | 2 | 1 | 63 |
| Total | 58.7 | 34.9 | 1.6 | 3.2 | 1.6 | 100.0 |

Significance = 0.0091 < .01

**TABLE 62**
**Political Inclination Responses to Political Dimension Question:**
**Do You Believe Canadian Ukrainian Dance Benefits from Dance Material/Instruction from Soviet Ukraine?**

Count
Row %
Col %
Total %

| | No | Yes | Think so | Row Total |
|---|---|---|---|---|
| SOVIET UKRAINE | 0 | 14 | 2 | 16 |
| | 0.0 | 87.5 | 12.5 | 39.0 |
| | 0.0 | 41.2 | 66.7 | |
| | 0.0 | 34.1 | 4.9 | |
| NON-SOVIET UKRAINE | 4 | 19 | 0 | 23 |
| | 17.4 | 82.6 | 0.0 | 56.1 |
| | 100.0 | 55.9 | 0.0 | |
| | 9.8 | 46.3 | 0.0 | |
| NEITHER | 0 | 1 | 1 | 2 |
| | 0.0 | 50.0 | 50.0 | 4.9 |
| | 0.0 | 2.9 | 33.3 | |
| | 0.0 | 2.4 | 2.4 | |
| Column Total | 4 | 34 | 3 | 41 |
| | 9.8 | 82.9 | 7.3 | 100.0 |

Significance = 0.0304 < .05

**TABLE 63**
**Church Affiliation Responses to Political Dimension**
**Question:**
**Has a Parent Taken His/Her Child Out of Dance Class or Has a Person Dropped out of Dance Class because there Was too much Political Input at the Hall?**

| Count<br>Row %<br>Col %<br>Total % | No | Yes | I don't think so | Row Total |
|---|---|---|---|---|
| UKR ORTH | 13 | 6 | 1 | 20 |
| | 65.0 | 30.0 | 5.0 | 47.6 |
| | 52.0 | 40.0 | 50.0 | |
| | 31.0 | 14.3 | 2.4 | |
| UKR CATH | 0 | 0 | 1 | 1 |
| | 0.0 | 0.0 | 100.0 | 2.4 |
| | 0.0 | 0.0 | 50.0 | |
| | 0.0 | 0.0 | 2.4 | |
| NOT A UKR CHUR | 2 | 2 | 0 | 4 |
| | 50.0 | 50.0 | 0.0 | 9.5 |
| | 8.0 | 13.3 | 0.0 | |
| | 4.8 | 4.8 | 0.0 | |
| NO CHUR | 10 | 7 | 0 | 17 |
| | 58.8 | 41.2 | 0.0 | 40.5 |
| | 40.0 | 46.7 | 0.0 | |
| | 23.8 | 16.7 | 0.0 | |
| Column | 25 | 15 | 2 | 42 |
| Total | 59.5 | 35.7 | 4.8 | 100.0 |

Significance = 0.0014 < .01

**TABLE 64**
**Two Dance Community Responses to Political Dimension Statement:**
**I Support the Concept of a non-Soviet Ukraine _____.**

| | SUM | ORTH CHUR |
|---|---|---|
| Strongly | 22 (79.0%) | 14 (61.0%) |
| Moderately | 4 (14.0%) | 7 (30.4%) |
| Not at all | 2 (7.0%) | 1 (4.3%) |
| I do not care to comment | | 1 (4.3%) |
| Total respondents | 28 | 23 |

**TABLE 65**
**Dance Community Responses to Political Question:**
**How Do You Feel about the Political Status of Ukraine?**

| Count / Row % / Col % / Total % | Other | Satisfied/ feel fine | No riots so must be OK | Let Ukraine be | Ukraine should be free | Wish Ukraine were free | Resigned Ukraine will never be free | Cannot/will not assess/ not enough info/not been there | No interest | No strong feelings | Row Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| SUM | 1 | 0 | 0 | 0 | 11 | 5 | 2 | 2 | 0 | 1 | 22 |
| | 4.5 | 0.0 | 0.0 | 0.0 | 50.0 | 22.7 | 9.1 | 9.1 | 0.0 | 4.5 | 33.8 |
| | 25.0 | 0.0 | 0.0 | 0.0 | 57.9 | 45.5 | 50.0 | 33.3 | 0.0 | 33.3 | |
| | 1.5 | 0.0 | 0.0 | 0.0 | 16.9 | 7.7 | 3.1 | 3.1 | 0.0 | 1.5 | |
| AUUC | 0 | 5 | 3 | 4 | 0 | 0 | 0 | 4 | 3 | 1 | 20 |
| | 0.0 | 25.0 | 15.0 | 20.0 | 0.0 | 0.0 | 0.0 | 20.0 | 15.0 | 5.0 | 30.8 |
| | 0.0 | 100.0 | 100.0 | 100.0 | 0.0 | 0.0 | 0.0 | 66.7 | 50.0 | 33.3 | |
| | 0.0 | 7.7 | 4.6 | 6.2 | 0.0 | 0.0 | 0.0 | 6.2 | 4.6 | 1.5 | |
| CHUR | 3 | 0 | 0 | 0 | 8 | 6 | 2 | 0 | 3 | 1 | 23 |
| | 13.0 | 0.0 | 0.0 | 0.0 | 34.8 | 26.1 | 8.7 | 0.0 | 13.0 | 4.3 | 35.4 |
| | 75.0 | 0.0 | 0.0 | 0.0 | 42.1 | 54.5 | 50.0 | 0.0 | 50.0 | 33.3 | |
| | 4.6 | 0.0 | 0.0 | 0.0 | 12.3 | 9.2 | 3.1 | 0.0 | 4.6 | 1.5 | |
| Column | 4 | 5 | 3 | 4 | 19 | 11 | 4 | 6 | 6 | 3 | 65 |
| Total | 6.2 | 6.7 | 4.6 | 6.2 | 29.2 | 16.9 | 6.2 | 9.2 | 9.2 | 4.6 | 100.0 |

Significance = 0.0000 < .001

**TABLE 66**
**Political Inclination Responses to Political Question:**
**How Do You Feel about the Political Status of Ukraine?**

| Count / Row % / Col % / Total % | Other | Satisfied/ feel fine | No riots so must be OK | Let Ukraine be | Ukraine should be free | With Ukraine were free | Resigned Ukraine will never be free | Cannot/will not assess/ not enough info/not been there | No interest | No strong feelings | Row Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| SOVIET UKRAINE | 0 | 4 | 2 | 4 | 1 | 0 | 0 | 4 | 2 | 1 | 18 |
| | 0.0 | 22.2 | 11.1 | 22.2 | 5.6 | 0.0 | 0.0 | 22.2 | 11.1 | 5.6 | 28.6 |
| | 0.0 | 80.0 | 100.0 | 100.0 | 5.3 | 0.0 | 0.0 | 66.7 | 33.3 | 33.3 | |
| | 0.0 | 6.3 | 3.2 | 6.3 | 1.6 | 0.0 | 0.0 | 6.3 | 3.2 | 1.6 | |
| NON-SOVIET UKRAINE | 3 | 0 | 0 | 0 | 18 | 11 | 4 | 2 | 3 | 2 | 43 |
| | 7.0 | 0.0 | 0.0 | 0.0 | 41.9 | 25.6 | 9.3 | 4.7 | 7.0 | 4.7 | 68.3 |
| | 100.0 | 0.0 | 0.0 | 0.0 | 94.7 | 100.0 | 100.0 | 33.3 | 50.0 | 66.7 | |
| | 4.8 | 0.0 | 0.0 | 0.0 | 28.6 | 17.5 | 6.3 | 3.2 | 4.8 | 3.2 | |
| NEITHER | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 2 |
| | 0.0 | 50.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 50.0 | 0.0 | 3.2 |
| | 0.0 | 20.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 16.7 | 0.0 | |
| | 0.0 | 1.6 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 1.6 | 0.0 | |
| Column Total | 3 | 5 | 2 | 4 | 19 | 11 | 4 | 6 | 6 | 3 | 63 |
| | 4.8 | 7.9 | 3.2 | 6.3 | 30.2 | 17.5 | 6.3 | 9.5 | 9.5 | 4.8 | 100.0 |

Significance = 0.0001 < .001

**TABLE 67**
**Church Affiliation Responses to Political Question:**
**How Do You Feel about the Political Status of Ukraine?**

| Count<br>Row %<br>Col %<br>Total % | Other | Satisfied/ feel fine | No riots so must be OK | Let Ukraine be | Ukraine should be free | Wish Ukraine were free | Resigned Ukraine will never be free | Cannot/will not assess/ not enough info/not been there | No interest | No strong feelings | Row Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| UKR ORTH | 2 | 0 | 0 | 0 | 7 | 5 | 2 | 1 | 3 | 1 | 21 |
| | 9.5 | 0.0 | 0.0 | 0.0 | 33.3 | 23.8 | 9.5 | 4.8 | 14.3 | 4.8 | 32.3 |
| | 50.0 | 0.0 | 0.0 | 0.0 | 36.8 | 45.5 | 50.0 | 16.7 | 50.0 | 33.3 | |
| | 3.1 | 0.0 | 0.0 | 0.0 | 10.8 | 7.7 | 3.1 | 1.5 | 4.6 | 1.5 | |
| UKR CATH | 2 | 0 | 0 | 0 | 9 | 5 | 2 | 2 | 0 | 0 | 20 |
| | 10.0 | 0.0 | 0.0 | 0.0 | 45.0 | 25.0 | 10.0 | 10.0 | 0.0 | 0.0 | 30.8 |
| | 50.0 | 0.0 | 0.0 | 0.0 | 47.4 | 45.5 | 50.0 | 33.3 | 0.0 | 0.0 | |
| | 3.1 | 0.0 | 0.0 | 0.0 | 13.8 | 7.7 | 3.1 | 3.1 | 0.0 | 0.0 | |
| NOT A UKR CHUR | 0 | 0 | 0 | 0 | 2 | 1 | 0 | 1 | 1 | 0 | 5 |
| | 0.0 | 0.0 | 0.0 | 0.0 | 40.0 | 20.0 | 0.0 | 20.0 | 20.0 | 0.0 | 7.7 |
| | 0.0 | 0.0 | 0.0 | 0.0 | 10.5 | 9.1 | 0.0 | 16.7 | 16.7 | 0.0 | |
| | 0.0 | 0.0 | 0.0 | 0.0 | 3.1 | 1.5 | 0.0 | 1.5 | 1.5 | 0.0 | |
| NO CHUR | 0 | 5 | 3 | 4 | 1 | 0 | 0 | 2 | 2 | 2 | 19 |
| | 0.0 | 26.3 | 15.8 | 21.1 | 5.3 | 0.0 | 0.0 | 10.5 | 10.5 | 10.5 | 29.2 |
| | 0.0 | 100.0 | 100.0 | 100.0 | 5.3 | 0.0 | 0.0 | 33.3 | 33.3 | 66.7 | |
| | 0.0 | 7.7 | 4.6 | 6.2 | 1.5 | 0.0 | 0.0 | 3.1 | 3.1 | 3.1 | |
| Column Total | 4 | 5 | 3 | 4 | 19 | 11 | 4 | 6 | 6 | 3 | 65 |
| | 6.2 | 7.7 | 4.6 | 6.2 | 29.2 | 16.9 | 6.2 | 9.2 | 9.2 | 4.6 | 100.0 |

Significance = 0.0036 < .01

**TABLE 68**
**Youth Organization Responses to Political Question:**
**How Do You Feel about the Political Status of Ukraine?**

| Count / Row % / Col % / Total % | Other | Satisfied/ feel fine | No riots so must be OK | Let Ukraine be | Ukraine should be free | Wish Ukraine were free | Resigned Ukraine will never be free | Cannot/will not assess/ not enough info/not been there | No interest | No strong feelings | Row Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| CYMK & UCY YOUTH ORGANIZATION | 2 | 0 | 0 | 0 | 3 | 5 | 0 | 1 | 2 | 1 | 14 |
| | 14.3 | 0.0 | 0.0 | 0.0 | 21.4 | 35.7 | 0.0 | 7.1 | 14.3 | 7.1 | 33.3 |
| | 66.7 | 0.0 | 0.0 | 0.0 | 27.3 | 62.5 | 0.0 | 20.0 | 40.0 | 50.0 | |
| | 4.8 | 0.0 | 0.0 | 0.0 | 7.1 | 11.9 | 0.0 | 2.4 | 4.8 | 2.4 | |
| SUM YOUTH ORGANIZATION | 0 | 0 | 0 | 0 | 3 | 3 | 0 | 0 | 0 | 0 | 6 |
| | 0.0 | 0.0 | 0.0 | 0.0 | 50.0 | 50.0 | 0.0 | 0.0 | 0.0 | 0.0 | 14.3 |
| | 0.0 | 0.0 | 0.0 | 0.0 | 27.3 | 37.5 | 0.0 | 0.0 | 0.0 | 0.0 | |
| | 0.0 | 0.0 | 0.0 | 0.0 | 7.1 | 7.1 | 0.0 | 0.0 | 0.0 | 0.0 | |
| AUUC YOUTH ORGANIZATION | 0 | 2 | 2 | 1 | 0 | 0 | 0 | 0 | 0 | 1 | 6 |
| | 0.0 | 33.3 | 33.3 | 16.7 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 16.7 | 14.3 |
| | 0.0 | 66.7 | 66.7 | 100.0 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 50.0 | |
| | 0.0 | 4.8 | 4.8 | 2.4 | 0.0 | 0.0 | 0.0 | 0.0 | 0.0 | 2.4 | |
| NON-MEMBER UKRAINIAN YOUTH ORGANIZATION | 1 | 1 | 1 | 0 | 5 | 0 | 1 | 4 | 3 | 0 | 16 |
| | 6.3 | 6.3 | 6.3 | 0.0 | 31.3 | 0.0 | 6.3 | 25.0 | 18.8 | 0.0 | 38.1 |
| | 33.3 | 33.3 | 33.3 | 0.0 | 45.5 | 0.0 | 100.0 | 80.0 | 60.0 | 0.0 | |
| | 2.4 | 2.4 | 2.4 | 0.0 | 11.9 | 0.0 | 2.4 | 9.5 | 7.1 | 0.0 | |
| Column Total | 3 | 3 | 3 | 1 | 11 | 8 | 1 | 5 | 5 | 2 | 42 |
| | 7.1 | 7.1 | 7.1 | 2.4 | 26.2 | 19.0 | 2.4 | 11.9 | 11.9 | 4.8 | 100.0 |

Significance = 0.0146 < .05

**TABLE 69**
**Generation Responses to Value Question: Should the Ukrainian Dance Product Be as Pure as Possible or Is That not a Concern for You?**

| Count / Row % / Col % / Total % | It doesn't matter | Other | Keep it pure | Row Total |
|---|---|---|---|---|
| 1ST GEN | 1 | 3 | 18 | 22 |
| | 4.5 | 13.6 | 81.8 | 36.1 |
| | 8.3 | 25.0 | 48.6 | |
| | 1.6 | 4.9 | 29.5 | |
| 2ND GEN | 4 | 6 | 14 | 24 |
| | 16.7 | 25.0 | 58.3 | 39.3 |
| | 33.3 | 50.0 | 37.8 | |
| | 6.6 | 9.8 | 23.0 | |
| 3RD & 4TH GEN | 7 | 3 | 5 | 15 |
| | 46.7 | 20.0 | 33.3 | 24.6 |
| | 58.3 | 25.0 | 13.5 | |
| | 11.5 | 4.9 | 8.2 | |
| Column Total | 12 | 12 | 37 | 61 |
| | 19.7 | 19.7 | 60.7 | 100.0 |

Significance = 0.0142 < .05

**TABLE 70**
**Dance Community Responses to Value Question: Do You Have a Preference for a Total Dance Heritage or for Steps and Patterns?**

| Count / Row % / Col % / Total % | No | Steps & patterns | Total dance heritage | Row Total |
|---|---|---|---|---|
| SUM | 0 | 8 | 11 | 19 |
| | 0.0 | 42.1 | 57.9 | 32.2 |
| | 0.0 | 72.7 | 23.4 | |
| | 0.0 | 13.6 | 18.6 | |
| AUUC | 0 | 0 | 18 | 18 |
| | 0.0 | 0.0 | 100.0 | 30.5 |
| | 0.0 | 0.0 | 38.3 | |
| | 0.0 | 0.0 | 30.5 | |
| CHUR | 1 | 3 | 18 | 22 |
| | 4.5 | 13.6 | 81.8 | 37.3 |
| | 100.0 | 27.3 | 38.3 | |
| | 1.7 | 5.1 | 30.5 | |
| Column | 1 | 11 | 47 | 59 |
| Total | 1.7 | 18.6 | 79.7 | 100.0 |

Significance = 0.0112 < .05

**TABLE 71**
**Dance Community Responses to Value Question:**
**Is Ukrainian Dance the most Important Part of all the Things one Should Know about Being Ukrainian?**

Count
Row %
Col %
Total %

| | No | Yes | Think so | Don't think so | Don't know | Other | Row Total |
|---|---|---|---|---|---|---|---|
| SUM | 3 | 0 | 1 | 0 | 0 | 0 | 4 |
| | 75.0 | 0.0 | 25.0 | 0.0 | 0.0 | 0.0 | 8.7 |
| | 10.0 | 0.0 | 100.0 | 0.0 | 0.0 | 0.0 | |
| | 6.5 | 0.0 | 2.2 | 0.0 | 0.0 | 0.0 | |
| AUUC | 9 | 5 | 0 | 4 | 1 | 0 | 19 |
| | 47.4 | 26.3 | 0.0 | 21.1 | 5.3 | 0.0 | 41.3 |
| | 30.0 | 55.6 | 0.0 | 100.0 | 100.0 | 0.0 | |
| | 19.6 | 10.9 | 0.0 | 8.7 | 2.2 | 0.0 | |
| CHUR | 18 | 4 | 0 | 0 | 0 | 1 | 23 |
| | 78.3 | 17.4 | 0.0 | 0.0 | 0.0 | 4.3 | 50.0 |
| | 60.0 | 44.4 | 0.0 | 0.0 | 0.0 | 100.0 | |
| | 39.1 | 8.7 | 0.0 | 0.0 | 0.0 | 2.2 | |
| Column | 30 | 9 | 1 | 4 | 1 | 1 | 60 |
| Total | 65.2 | 19.6 | 2.2 | 8.7 | 2.2 | 2.2 | 100.0 |

Significance = 0.0180 < .05

**TABLE 72**
**Dance Community Responses to Value Question: Do You Think Your Parents Believe Ukrainian Dance Is the most Important Part of all the Things one Should Know about Being Ukrainian?**

Count
Row %
Col %
Total %

| | No | Yes | Don't think so | Row Total |
|---|---|---|---|---|
| SUM | 12 | 2 | 0 | 14 |
| | 85.7 | 14.3 | 0.0 | 27.5 |
| | 31.6 | 22.2 | 0.0 | |
| | 23.5 | 3.9 | 0.0 | |
| AUUC | 8 | 5 | 4 | 17 |
| | 47.1 | 29.4 | 23.5 | 33.3 |
| | 21.1 | 55.6 | 100.0 | |
| | 15.7 | 9.8 | 7.8 | |
| CHUR | 18 | 2 | 0 | 20 |
| | 90.0 | 10.0 | 0.0 | 39.2 |
| | 47.4 | 22.2 | 0.0 | |
| | 35.3 | 3.9 | 0.0 | |
| Column | 38 | 9 | 4 | 51 |
| Total | 74.5 | 17.6 | 7.8 | 100.0 |

Significance = 0.0129 < .05

**TABLE 73**
**Dance Community Responses to Value Question:**
**Do Ukrainian Youth Organizations Use Dance as a Means of Attracting Members into Their Organizations?**

| Count / Row % / Col % / Total % | No | Yes | I think so | I don't think so | I don't know | Row Total |
|---|---|---|---|---|---|---|
| SUM | 8 | 8 | 4 | 3 | 0 | 23 |
| | 34.8 | 34.8 | 17.4 | 13.0 | 0.0 | 36.5 |
| | 44.4 | 26.7 | 50.0 | 75.0 | 0.0 | |
| | 12.7 | 12.7 | 6.3 | 4.8 | 0.0 | |
| AUUC | 3 | 9 | 4 | 0 | 3 | 19 |
| | 15.8 | 47.4 | 21.4 | 0.0 | 15.8 | 30.2 |
| | 16.7 | 30.0 | 50.0 | 0.0 | 100.0 | |
| | 4.8 | 14.3 | 6.3 | 0.0 | 4.8 | |
| CHUR | 7 | 13 | 0 | 1 | 0 | 21 |
| | 33.3 | 61.9 | 0.0 | 4.8 | 0.0 | 33.3 |
| | 38.9 | 43.3 | 0.0 | 25.0 | 0.0 | |
| | 11.1 | 20.6 | 0.0 | 1.6 | 0.0 | |
| Column Total | 18 | 30 | 8 | 4 | 3 | 63 |
| | 28.6 | 47.6 | 12.7 | 6.3 | 4.8 | 100.0 |

Significance = 0.0278 < .05

**TABLE 74**
**Dance Community Responses to Value Question:**
**Is Canadian Ukrainian Dance Valued because It May Some Day Be Shown to the People of Soviet Ukraine?**

| Count / Row % / Col % / Total % | No | Yes | Think so | Don't think so | Don't know | Row Total |
|---|---|---|---|---|---|---|
| SUM | 13 | 7 | 0 | 1 | 0 | 21 |
| | 61.9 | 33.3 | 0.0 | 4.8 | 0.0 | 35.0 |
| | 59.1 | 22.6 | 0.0 | 25.0 | 0.0 | |
| | 21.7 | 11.7 | 0.0 | 1.7 | 0.0 | |
| AUUC | 4 | 12 | 0 | 0 | 0 | 16 |
| | 25.0 | 75.0 | 0.0 | 0.0 | 0.0 | 26.7 |
| | 18.2 | 38.7 | 0.0 | 0.0 | 0.0 | |
| | 6.7 | 20.0 | 0.0 | 0.0 | 0.0 | |
| CHUR | 5 | 12 | 2 | 3 | 1 | 23 |
| | 21.7 | 52.2 | 8.7 | 13.0 | 4.3 | 38.3 |
| | 22.7 | 38.7 | 100.0 | 75.0 | 100.0 | |
| | 8.3 | 20.0 | 3.3 | 5.0 | 1.7 | |
| Column | 22 | 31 | 2 | 4 | 1 | 60 |
| Total | 36.7 | 51.7 | 3.3 | 6.7 | 1.7 | 100.0 |

Significance = 0.0409 < .05

**TABLE 75**
**Political Inclination Responses to Value question: Do You Think Your Parents Believe Ukrainian Dance Is the most Important Part of all the Things one Should Know about Being Ukrainian?**

Count
Row %
Col %
Total %

| | No | Yes | Don't think so | Row Total |
|---|---|---|---|---|
| SOVIET UKRAINE | 9 | 5 | 2 | 16 |
| | 56.3 | 31.3 | 12.5 | 32.0 |
| | 23.7 | 62.5 | 50.0 | |
| | 18.0 | 10.0 | 4.0 | |
| NON-SOVIET UKRAINE | 29 | 3 | 1 | 33 |
| | 87.9 | 9.1 | 3.0 | 66.0 |
| | 76.3 | 37.5 | 25.0 | |
| | 58.0 | 6.0 | 2.0 | |
| NEITHER | 0 | 0 | 1 | 1 |
| | 0.0 | 0.0 | 100.0 | 2.0 |
| | 0.0 | 0.0 | 25.0 | |
| | 0.0 | 0.0 | 2.0 | |
| Column Total | 38 | 8 | 4 | 50 |
| | 76.0 | 16.0 | 8.0 | 100.0 |

Significance = 0.0014 < .01

**TABLE 76**
**Church Affiliation Responses to Value Question: Do You Have a Preference for a Total Dance Heritage or for Steps and Patterns?**

| Count / Row % / Col % / Total % | No | Steps & patterns | Total dance heritage | Row Total |
|---|---|---|---|---|
| UKR ORTH | 0 | 2 | 18 | 20 |
| | 0.0 | 10.0 | 90.0 | 33.9 |
| | 0.0 | 18.2 | 38.3 | |
| | 0.0 | 3.4 | 30.5 | |
| UKR CATH | 0 | 7 | 9 | 16 |
| | 0.0 | 43.8 | 56.3 | 27.1 |
| | 0.0 | 63.6 | 19.1 | |
| | 0.0 | 11.9 | 15.3 | |
| NOT A UKR CHUR | 1 | 0 | 5 | 6 |
| | 16.7 | 0.0 | 83.3 | 10.2 |
| | 100.0 | 0.0 | 10.6 | |
| | 1.7 | 0.0 | 8.5 | |
| NO CHUR | 0 | 2 | 15 | 17 |
| | 0.0 | 11.8 | 88.2 | 28.8 |
| | 0.0 | 18.2 | 31.9 | |
| | 0.0 | 3.4 | 25.4 | |
| Column Total | 1 | 11 | 47 | 59 |
| | 1.7 | 18.6 | 79.7 | 100.0 |

Significance = 0.0059 < .01

**TABLE 77**
**Church Affiliation Responses to Value Question:**
**Is Ukrainian Dance an Important Part of all the Things one Should Know about Being Ukrainian?**

Count
Row %
Col %
Total %

| | No | Yes | Think so | Don't think so | Other | Row Total |
|---|---|---|---|---|---|---|
| UKR ORTH | 3 | 14 | 3 | 0 | 0 | 20 |
| | 15.0 | 70.0 | 15.0 | 0.0 | 0.0 | 47.6 |
| | 60.0 | 51.9 | 37.5 | 0.0 | 0.0 | |
| | 7.1 | 33.3 | 7.1 | 0.0 | 0.0 | |
| UKR CATH | 1 | 0 | 0 | 0 | 0 | 1 |
| | 100.0 | 0.0 | 0.0 | 0.0 | 0.0 | 2.4 |
| | 20.0 | 0.0 | 0.0 | 0.0 | 0.0 | |
| | 2.4 | 0.0 | 0.0 | 0.0 | 0.0 | |
| NOT A UKR CHUR | 0 | 2 | 0 | 1 | 1 | 4 |
| | 0.0 | 50.0 | 0.0 | 25.0 | 25.0 | 9.5 |
| | 0.0 | 7.4 | 0.0 | 100.0 | 100.0 | |
| | 0.0 | 4.8 | 0.0 | 2.4 | 2.4 | |
| NO CHUR | 1 | 11 | 5 | 0 | 0 | 17 |
| | 5.9 | 64.7 | 29.4 | 0.0 | 0.0 | 40.5 |
| | 20.0 | 40.7 | 62.5 | 0.0 | 0.0 | |
| | 2.4 | 26.2 | 11.9 | 0.0 | 0.0 | |
| Column | 5 | 27 | 8 | 1 | 1 | 42 |
| Total | 11.9 | 64.3 | 19.0 | 2.4 | 2.4 | 100.0 |

Significance = 0.0032 < .01

**TABLE 78**
**Frequency of Responses to Value Question:**
**What Are Some of the Reasons why You Dance?**

| Answers in rank order | # responses |
|---|---|
| 1. SOCIAL REASONS | 29 |
| 2. PHYSICAL BENEFITS | 26 |
| 3. PLEASURE | 23 |
| 4. MAINTAIN CULTURE | 16 |
| 5. PRIDE IN BEING UKRAINIAN | 14 |
| 6. PERFORMANCES/ TOURING | 13 |
| 7. PARENT/SIBLING DANCED | 2 |
| 8. OTHER ANSWERS MENTIONED 1 TIME | 19 |

**TABLE 79**
**Frequency of Responses to Value Question:**
**What Are Some of the Reasons why You Want Your Child to Do Ukrainian Dance?'**

| Answers in rank order | # responses |
|---|---|
| 1. CULTURAL | 16 |
| 2. PHYSICAL BENEFITS | 10 |
| 3. SOCIAL REASONS | 6 |
| 4. PERFORMANCE | 6 |
| 5. PLEASURE | 3 |
| 6. OTHER ANSWERS MENTIONED 1 TIME | 11 |

# APPENDIX C

# INSTRUMENTS

# 1. QUESTIONNAIRE

**INSTRUMENT 1.0**
**Questionnaire**

1. Canadian children of Ukrainian heritage should be taught the dance of their Ukrainian ancestors.

   [ ] Strongly agree [ ] Disagree
   [ ] Agree [ ] Strongly disagree
   [ ] Undecided

2. The opportunity to learn Ukrainian dance should be available to any school-age child.

   [ ] Strongly agree [ ] Disagree
   [ ] Agree [ ] Strongly disagree
   [ ] Undecided

3. Some background material about Ukraine should be included in Ukrainian dance lessons.

   [ ] Strongly agree [ ] Disagree
   [ ] Agree [ ] Strongly disagree
   [ ] Undecided

4. Some instruction in Ukrainian dance should be part of physical education fitness programs in schools.

   [ ] Strongly agree [ ] Disagree
   [ ] Agree [ ] Strongly disagree
   [ ] Undecided

5. Some instruction in Ukrainian dance should be part of physical education dance programs in schools.

   [ ] Strongly agree [ ] Disagree
   [ ] Agree [ ] Strongly disagree
   [ ] Undecided

6. Canadian children of Ukrainian ancestry enjoy learning to do Ukrainian dance.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

7. One should use the Ukrainian name of a Ukrainian dance step rather than use the English name.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

8. The Ukrainian dance scene in Canada benefits from dance material from Soviet Ukraine.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

9. Dancers in Ukrainian Canadian performing companies should be at least part-Ukrainian.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

10. Ukrainian dance, as it was done in old Ukraine before 1900, should be carefully preserved.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

11. Ukrainian dance, as it was done in old Ukraine before 1900, should be taught to Ukrainian Canadians.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

12. Ukrainian dance, as it was done in Canada between the two World Wars, should be carefully preserved.

[ ] Strongly agree
[ ] Agree
[ ] Undecided
[ ] Disagree
[ ] Strongly disagree

13. Ukrainian dance, as it was done in Canada between the two World Wars, should be taught to Ukrainian Canadians.

[ ] Strongly agree
[ ] Agree
[ ] Undecided
[ ] Disagree
[ ] Strongly disagree

14. Ukrainian dance, as it is currently done in Soviet Ukraine, should be taught to Ukrainian Canadians.

[ ] Strongly agree
[ ] Agree
[ ] Undecided
[ ] Disagree
[ ] Strongly disagree

15. It is not vitally important that a teacher of Ukrainian dance be Ukrainian.

[ ] Strongly agree
[ ] Agree
[ ] Undecided
[ ] Disagree
[ ] Strongly disagree

16. A child of Ukrainian ancestry should be taught the difference between a Soviet Ukraine and a non-Soviet Ukraine.

[ ] Strongly agree
[ ] Agree
[ ] Undecided
[ ] Disagree
[ ] Strongly disagree

17. New dances should be invented by Ukrainian Canadian choreographers.

[ ] Strongly agree
[ ] Agree
[ ] Undecided
[ ] Disagree
[ ] Strongly disagree

18. Ukrainian dance is not the most important heritage component to transmit to Ukrainian Canadian youth.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

19. Ukrainian Canadian dance companies should strive to include themes of Ukrainian experiences in Canada as part of a dance program.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

20. Ukrainian Canadian dance companies should replace traditional dance themes with themes of Ukrainian experiences in Canada in a dance program.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

21. Ukrainian dance should not be part of the repertoire of a recreational folk dance group of many ethno-cultures.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

22. Soviet Ukrainian dance instructors should be encouraged to visit Canada to share their dances with Ukrainian Canadians.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

23. Ukrainian dance lessons for boys should include tales of Cossack heroes and events of historical pride.

[ ] Strongly agree [ ] Disagree
[ ] Agree [ ] Strongly disagree
[ ] Undecided

24. Ukrainian dance lessons are independent of political teachings.

[ ] Strongly agree
[ ] Agree
[ ] Undecided
[ ] Disagree
[ ] Strongly disagree

25. There is a desire among Ukrainians in Canada to keep Ukrainian dance preferably for Ukrainian participants.

[ ] Strongly agree
[ ] Agree
[ ] Undecided
[ ] Disagree
[ ] Strongly disagree

**INSTRUMENT 1.1**

**Questionnaire Items Grouped Into Rational Factors** (with scoring explained & +/- indication)

Scoring the questionnaire

Values from 1 to 5 were applied to the responses for each statement depending on whether the statement was considered to be positive or negative. A word of explanation follows: the researcher postulated that at one end of a scale there could be people of Ukrainian descent who would want a Ukrainian dance heritage to be exclusive, and/or who would want the content of a Ukrainian dance heritage to include more than steps and dances, and/or who would have a distinct political dimension to their attitudes about Ukrainian dance, and/or who would value an exposure to Ukrainian dance as a source of pride in one's Ukrainian ethnic roots, and/or as a means to preserve an aspect of one's Ukrainian culture. A statement to which these hypothetical individuals would likely respond 'strongly agree' was considered to be a positive statement, and a score of 5 was given for that response; a statement to which these same individuals would likely respond 'strongly disagree' was also given a 5 and was considered a negative statement.
Questions that are marked below with a - symbol indicate negative statements; questions prefixed by a + symbol below indicate positive statements.

EXCLUSIVITY

- Q2. The opportunity to learn Ukrainian dance should be available to any school-age child.
  - [ 1 ] Strongly agree
  - [ 2 ] Agree
  - [ 3 ] Undecided
  - [ 4 ] Disagree
  - [ 5 ] Strongly disagree
- Q4. Some instruction in Ukrainian dance should be part of physical education fitness programs in schools.
  - [ 1 ] Strongly agree
  - [ 2 ] Agree
  - [ 3 ] Undecided
  - [ 4 ] Disagree
  - [ 5 ] Strongly disagree

- Q5. Some instruction in Ukrainian dance should be part of physical education dance programs in schools.

[1] Strongly agree [4] Disagree
[2] Agree [5] Strongly disagree
[3] Undecided

+ Q7. One should use the Ukrainian name of a Ukrainian dance step rather than use the English name.

[5] Strongly agree [2] Disagree
[4] Agree [1] Strongly disagree
[3] Undecided

+ Q9. Dancers in Ukrainian Canadian performing companies should be at least part-Ukrainian.

[5] Strongly agree [2] Disagree
[4] Agree [1] Strongly disagree
[3] Undecided

- Q15. It is not vitally important that a teacher of Ukrainian dance be Ukrainian.

[1] Strongly agree [4] Disagree
[2] Agree [5] Strongly disagree
[3] Undecided

Q21. Ukrainian dance should not be part of the repertoire of a recreational folk dance group of many ethno-cultures.

[5] Strongly agree [2] Disagree
[4] Agree [1] Strongly disagree
[3] Undecided

+ Q25. There is a desire among Ukrainians in Canada to keep Ukrainian dance preferably for Ukrainian participants.

[5] Strongly agree [2] Disagree
[4] Agree [1] Strongly disagree
[3] Undecided

CONTENT

+ Q3. Some background material about Ukraine should be included in Ukrainian dance lessons.

[ 5 ] Strongly agree [ 2 ] Disagree
[ 4 ] Agree [ 1 ] Strongly disagree
[ 3 ] Undecided

+ Q11. Ukrainian dance, as it was done in old Ukraine before 1900, should be taught to Ukrainian Canadians.

[ 5 ] Strongly agree [ 2 ] Disagree
[ 4 ] Agree [ 1 ] Strongly disagree
[ 3 ] Undecided

+ Q13. Ukrainian dance, as it was done in Canada between the two World Wars, should be taught to Ukrainian Canadians.

[ 5 ] Strongly agree [ 2 ] Disagree
[ 4 ] Agree [ 1 ] Strongly disagree
[ 3 ] Undecided

+ Q14. Ukrainian dance, as it is currently done in Soviet Ukraine, should be taught to Ukrainian Canadians.

[ 5 ] Strongly agree [ 2 ] Disagree
[ 4 ] Agree [ 1 ] Strongly disagree
[ 3 ] Undecided

+ Q23. Ukrainian dance lessons for boys should include tales of Cossack heroes and events of historical pride.

[ 5 ] Strongly agree [ 2 ] Disagree
[ 4 ] Agree [ 1 ] Strongly disagree
[ 3 ] Undecided

- Q24. Ukrainian dance lessons are independent of political teachings.

[ 1 ] Strongly agree [ 4 ] Disagree
[ 2 ] Agree [ 5 ] Strongly disagree
[ 3 ] Undecided

POLITICAL DIMENSION

- Q8. The Ukrainian dance scene in Canada benefits from dance material from Soviet Ukraine.

  [ 1 ] Strongly agree
  [ 2 ] Agree
  [ 3 ] Undecided
  [ 4 ] Disagree
  [ 5 ] Strongly disagree

- Q14. Ukrainian dance, as it is currently taught in Soviet Ukraine, should be taught to Ukrainian Canadians.

  [ 1 ] Strongly agree
  [ 2 ] Agree
  [ 3 ] Undecided
  [ 4 ] Disagree
  [ 5 ] Strongly disagree

- Q22. Soviet Ukrainian dance instructors should be encouraged to visit Canada to share their dances with Ukrainian Canadians.

  [ 1 ] Strongly agree
  [ 2 ] Agree
  [ 3 ] Undecided
  [ 4 ] Disagree
  [ 5 ] Strongly disagree

+ Q24. Ukrainian dance lessons are independent of political teachings.

  [ 1 ] Strongly agree
  [ 2 ] Agree
  [ 3 ] Undecided
  [ 4 ] Disagree
  [ 5 ] Strongly disagree

VALUE

+ Q1. Canadian children of Ukrainian heritage should be taught the dance of their Ukrainian ancestors.

  [ 5 ] Strongly agree
  [ 4 ] Agree
  [ 3 ] Undecided
  [ 2 ] Disagree
  [ 1 ] Strongly disagree

- Q4. Some instruction in Ukrainian dance should be part of physical education fitness programs in schools.

  [1] Strongly agree [4] Disagree
  [2] Agree [5] Strongly disagree
  [3] Undecided

- Q5. Some instruction in Ukrainian dance should be part of physical education dance programs in schools.

  [1] Strongly agree [4] Disagree
  [2] Agree [5] Strongly disagree
  [3] Undecided

+ Q6. Canadian children of Ukrainian ancestry enjoy learning to do Ukrainian dance.

  [5] Strongly agree [2] Disagree
  [4] Agree [1] Strongly disagree
  [3] Undecided

+ Q10. Ukrainian dance, as it was done in old Ukraine before 1900, should be carefully preserved.

  [5] Strongly agree [2] Disagree
  [4] Agree [1] Strongly disagree
  [3] Undecided

+ Q12. Ukrainian dance, as it was done in Canada between the two World Wars, should be carefully preserved.

  [5] Strongly agree [2] Disagree
  [4] Agree [1] Strongly disagree
  [3] Undecided

- Q17. New dances should be invented by Ukrainian Canadian choreographers.

  [1] Strongly agree [4] Disagree
  [2] Agree [5] Strongly disagree
  [3] Undecided

- Q18. Ukrainian dance is not the most important heritage component to transmit to Ukrainian Canadian youth.

[ 1 ] Strongly agree
[ 2 ] Agree
[ 3 ] Undecided
[ 4 ] Disagree
[ 5 ] Strongly disagree

+ Q19. Ukrainian Canadian dance companies should strive to include themes of Ukrainian experiences in Canada as part of a dance program.

[ 5 ] Strongly agree
[ 4 ] Agree
[ 3 ] Undecided
[ 2 ] Disagree
[ 1 ] Strongly disagree

- Q20. Ukrainian Canadian dance companies should replace traditional dance themes with themes of Ukrainian experiences in Canada in a dance program.

[ 1 ] Strongly agree
[ 2 ] Agree
[ 3 ] Undecided
[ 4 ] Disagree
[ 5 ] Strongly disagree

**INSTRUMENT 1.2**
**Questionnaire Items Grouped By Responses Into Empirical Factors**

EMPIRICAL FACTOR I

Q7. One should use the Ukrainian name of a Ukrainian dance step rather than use the English name.

Q10. Ukrainian dance, as it was done in old Ukraine before 1900, should be carefully preserved.

Q11. Ukrainian dance, as it was done in old Ukraine before 1900, should be taught to Ukrainian Canadians.

Q12. Ukrainian dance, as it was done in Canada between the two World Wars, should be carefully preserved.

Q13. Ukrainian dance, as it was done in Canada between the two World Wars, should be taught to Ukrainian Canadians.

EMPIRICAL FACTOR II

Q8. The Ukrainian dance scene in Canada benefits from dance material from Soviet Ukraine.

Q14. Ukrainian dance , as it is currently taught in Soviet Ukraine, should be taught to Ukrainian Canadians.

Q22. Soviet Ukrainian dance instructors should be encouraged to visit Canada to share their dances with Ukrainian Canadians.

EMPIRICAL FACTOR III

Q9 Dancers in Ukrainian Canadian performing companies should be at least part-Ukrainian.

Q15. It is not vitally important that a teacher of Ukrainian dance be Ukrainian.

## 2. INTERVIEW SCHEDULE

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**INSTRUMENT 2.0**
**Interview Schedule Indicating Each Question's Focus**

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**I. Introduction to interview regarding attitudes toward Ukrainian dance**

1. Will you tell me about your first experience with Ukrainian dance?
   Where did it happen? _____
   What age were you? _____
   Who was your teacher? _____
   Who encouraged you to dance? _____

2. Do you recall how you felt about the experience?
   _____
   _____

3. Do you like doing Ukrainian dance now?

**II. Current experience with Ukrainian dance**

**VAL** 1. a. What are some of the reasons why you dance?
or
b. What are some of the reasons why you want your child to dance?

| | |
|---|---|
| [ ] cultural maintainence | [ ] physical benefits |
| [ ] family member(s) danced | [ ] pride/it's mine |
| [ ] performances/touring | [ ] social aspects |
| [ ] pleasure/fun/enjoyment | [ ] other |

**CONT** 2. Is there anything you do not like about your Ukrainian dance class?

| | |
|---|---|
| [ ] background information | [ ] performing |
| [ ] classmates/participants | [ ] politics |
| [ ] dances/steps | [ ] organization/operation |
| [ ] exercises | [ ] other |

**CONT** 3. If you had the opportunity to change anything in your Ukrainian dance class, what might you change?

| | |
|---|---|
| [ ] background information | [ ] performing |
| [ ] classmates/participants | [ ] politics |
| [ ] dances/steps | [ ] organization/operation |
| [ ] exercises | [ ] other |

**CONT** 4. a. What would be some of the reasons why a person your age might drop out of Ukrainian dance class? or

b. What would be some of the reasons a child might drop out of Ukrainian dance class?

[ ] no joy/pleasure
[ ] physical problems
[ ] social problems
[ ] change in priorities
[ ] political reasons
[ ] other

POL 5. Have you ever heard of a parent taking his/her child out of Ukrainian dance class or of a person your age dropping out of Ukrainian dance class because there was too much political information around the hall/class?

[ ] no
[ ] yes
[ ] I think so
[ ] I don't know
[ ] I don't recall

## III. Content in a Ukrainian dance lesson

A. Actual/perceived content

CONT 1. Based on your understanding or experience, what is taught in:
a. a children's Ukrainian dance class?
b. a teenage junior performer's Ukrainian dance class?
c. a young adult/adult senior performer's dance class?

[ ] exercises
[ ] steps
[ ] dances
[ ] background info
[ ] performing tips
[ ] other

CONT 2. As far as you understand, does the content of a Ukrainian dance class give the dancer a link or a connection to his/her past?

[ ] no
[ ] yes
[ ] I think so
[ ] I don't think so
[ ] I don't know
[ ] I hope it does/it should
[ ] other

(If the answer is 'yes' or 'I think so', ask for an elaboration)

CONT 3. Do you feel that the dances of your/your child's Ukrainian ancestors are part of the content in a Ukrainian dance class?

[ ] no
[ ] yes, some
[ ] I think so
[ ] I don't think so
[ ] I don't know
[ ] the basic idea is

(If the answer is 'yes' or 'I think so' or 'the basic idea is taught', ask for a dance example)

B. Potential content

1. Let's look beyond what is currently taught in a Ukrainian dance class. Can you think of anything else that might be interesting for dancers if it were included in a Ukrainian dance class?

2. The following cards have some suggestions of content that perhaps could be included in a Ukrainian dance class:

a. Look at the suggestion on each card as a possible learning experience and arrange the ten cards into appropriate and inappropriate learning experiences (independent of the Ukrainian dance class).

[ ] Card #1 Videotapes (of dancers)
[ ] Card #2 Politics
[ ] Card #3 Mythology
[ ] Card #4 Tales of bravery
[ ] Card #5 Reasons why Ukrainians danced in old Ukraine
[ ] Card #6 How costumes should be worn and why
[ ] Card #7 Interrelated concepts
[ ] Card #8 Stories/proverbs/folk tales
[ ] Card #9 Music of Ukraine
[ ] Card #10 Geography of Ukraine

CONT b. Within your selection of appropriate learning experiences, which would be appropriate in a dance class?

[ ] Card #1 Videotapes (of dancers)
[ ] Card #2 Politics
[ ] Card #3 Mythology
[ ] Card #4 Tales of bravery
[ ] Card #5 Reasons why Ukrainians danced in old Ukraine
[ ] Card #6 How costumes should be worn and why
[ ] Card #7 Interrelated concepts
[ ] Card #8 Stories/proverbs/folk tales
[ ] Card #9 Music of Ukraine
[ ] Card #10 Geography of Ukraine

CONT c. As far as you know/recall, are any of your selections of appropriate learning experiences in a dance class already in your/your child's Ukrainian dance class?

[ ] Card #1 Videotapes (of dancers)
[ ] Card #2 Politics
[ ] Card #3 Mythology
[ ] Card #4 Tales of bravery
[ ] Card #5 Reasons why Ukrainians danced in old Ukraine
[ ] Card #6 How costumes should be worn and why
[ ] Card #7 Interrelated concepts
[ ] Card #8 Stories/proverbs/folk tales
[ ] Card #9 Music of Ukraine
[ ] Card #10 Geography of Ukraine

CONT 3. a. Do you tend to think of your/your children's Ukrainian dance class as the place where you/your children dance and receive a total picture of the dances that are taught (that might include information about where the dance was done or is done now /perhaps why the people danced in a particular fashion/possibly what effect land formations had on dancing/ etc., or do you tend to think of your/your children's Ukrainian dance class as the place where you/your children dance?

[ ] place where dance is done
[ ] semi-total picture
[ ] total picture
[ ] hope it's total picture

(If 'total picture', ask for an elaboration)

VAL b. Do you have a preference for one or the other type of dance class?
[ ] no
[ ] prefer the dancing class
[ ] prefer the total picture

## IV. Teachers and language of instruction for Ukrainian dance

EXCL 1. Should the teachers of Ukrainian dance use English or Ukrainian or a combination of English and Ukrainian or some other language in dance class?
[ ] English
[ ] English and Ukrainian
[ ] Ukrainian
[ ] some other language

EXCL 2. Should the teachers of Ukrainian dance be Ukrainian?
[ ] no
[ ] yes
[ ] not necessarily
[ ] it doesn't matter

EXCL 3. How would you feel if a non-Ukrainian were teaching your dance group?
[ ] feel fine
[ ] OK if teacher knew stuff
[ ] feel a little unhappy
[ ] wouldn't be happy

POL 4. Does the Ukrainian dance teacher ever make reference to the political history of Ukraine (pro-Soviet or pro-independent/non-Soviet)?
[ ] no
[ ] yes
[ ] think so
[ ] don't think so
[ ] don't know

## V. Non-Ukrainian participation in a Ukrainian dance heritage

A. Participation in a Children's dance class

EXCL 1. Can any child participate in Ukrainian dance classes at _____?
[ ] no
[ ] yes
[ ] think so
[ ] don't think so
[ ] don't know

EXCL 2. Have you ever seen a non-Ukrainian child in Ukrainian dance classes at _____?

[ ] no
[ ] yes
[ ] think so
[ ] don't think so
[ ] don't remember
[ ] Caucasian
[ ] colored
[ ] both C and c

EXCL 3. How would you feel if a non-Ukrainian child enrolled in Ukrainian dance classes at _____?

[ ] it would make me happy
[ ] OK with me/not bothered
[ ] bothers me a little
[ ] bothers me a lot

B. Participation in a teenager's dance class

EXCL 1. Have you ever seen a non-Ukrainian teen in Ukrainian dance classes at _____?

[ ] no
[ ] yes
[ ] think so
[ ] don't think so
[ ] don't remember
[ ] Caucasian
[ ] colored
[ ] both C and c

EXCL 2. How would you feel if a non-Ukrainian teen enrolled in Ukrainian dance classes at _____?

[ ] makes me happy
[ ] OK with me/not bothered
[ ] be surprised
[ ] bothers me a little
[ ] bothers me a lot

C. Participation in a professional/semi-professional performing company.

EXCL 1. You are a member of the audience at the provincial Auditorium, and dancing on stage with a professional or semi-professional Ukrainian dance company is a non-Ukrainian dancer. How do you feel?

[ ] makes me happy/great!
[ ] OK with me/not bothered
[ ] surprises me
[ ] bothers me a little
[ ] bothers me a lot

D. Response regarding Questionnaire statement #25

Please respond to the following statement:

EXCL There is a desire among Ukrainians in Canada to keep Ukrainian dance preferably for Ukrainians.

Response_____

_____

| | |
|---|---|
| [ ] it's not true | [ ] it's true for some |
| [ ] it's true | [ ] true for some-not me |
| [ ] think it's true | [ ] true--not for me |
| [ ] don't think it's true | [ ] hope it's not true |
| [ ] don't know if it's true | |

**VI The importance of dance relative to a total Ukrainian heritage.**

VAL 1. Is Ukrainian dance an important part of all the things one should know about being Ukrainian?

| | |
|---|---|
| [ ] no | [ ] don't think so |
| [ ] yes | [ ] don't know |
| [ ] think so | [ ] other |

VAL 2. Is Ukrainian dance the most important part of all the things one should know about being Ukrainian?

| | |
|---|---|
| [ ] no | [ ] don't think so |
| [ ] yes | [ ] don't know |
| [ ] think so | [ ] other |

VAL 3. Do you think your parents believe Ukrainian dance is an important part of all the things one should know about being Ukrainian?

| | |
|---|---|
| [ ] no | [ ] don't think so |
| [ ] yes | [ ] don't know |
| [ ] think so | [ ] other |

VAL 4. Would your parents believe Ukrainian dance was the most important part of all the things one should know about being Ukrainian?

| | |
|---|---|
| [ ] no | [ ] don't think so |
| [ ] yes | [ ] don't know |
| [ ] think so | [ ] other |

VAL 5. This card lists some of the things/aspects that might be included in a total Ukrainian heritage:

a. Instructions for a dancer: Would you choose the four that you feel are most important for you to know about:

| | |
|---|---|
| [ ] religion/church | [ ] politics |
| [ ] folk art/handicrafts | [ ] customs |
| [ ] language | [ ] dance |
| [ ] history | [ ] literature |
| [ ] food | [ ] other |

VAL b. Instructions for a dancer: Would you put on your dad's hat or your mom's bonnet and look at the list through their eyes. Choose four that are most important from their perspective/point of view.

[ ] religion/church
[ ] folk art/handicrafts
[ ] language
[ ] history
[ ] food
[ ] politics
[ ] customs
[ ] dance
[ ] literature
[ ] other

VAL c. Instructions for a parent/leader: Would you choose the four that you feel are most important to know about.

[ ] religion/church
[ ] folk art/handicrafts
[ ] language
[ ] history
[ ] food
[ ] politics
[ ] customs
[ ] dance
[ ] literature
[ ] other

## VII Politics of the Ukrainian community and of the individual

1. Please listen as I read this statement:
   At one time in Canada, members of various Ukrainian communities felt strongly about the political situation in Ukraine...they were either for a Ukraine that was independent of communist rule or they were for a Ukraine that would benefit from a communist government.
   As you understand it, is that a true statement?
   [ ] not true
   [ ] true
   [ ] think it's true
   [ ] don't think it's true
   [ ] don't know
   [ ] it's partly true

2. Does the larger Ukrainian community, of which you are a part, still feel strongly about the political status of Ukraine?
   [ ] no
   [ ] yes
   [ ] think so
   [ ] don't think so
   [ ] don't know
   [ ] some feel as strongly
   [ ] they feel stronger
   [ ] other

POL 3. In your mind, does the fact that you do/your child does Ukrainian dance represent in any way your feelings regarding the political status of Ukraine?
   [ ] no
   [ ] yes
   [ ] think so
   [ ] don't think so
   [ ] don't know
   [ ] for some--true
   [ ] other

**POL** 4. How do you feel about the political status of Ukraine?

[ ] fine/good satisfied
[ ] there are no riots so it's OK there
[ ] let it be/leave it alone/to what would you free them?

[ ] Ukraine should be free
[ ] wish Ukraine could be free but possibility?
[ ] not much we can do to free Ukraine

[ ] cannot assess/never been there/not enough information
[ ] have no interest/concern with Ukraine & politics
[ ] have no strong feelings/ties/feel not as strongly

[ ] other

**POL** 5. Is there a link between how a parent feels about the political status of Ukraine and which Ukrainian dance school the parent chooses for his or her child?

[ ] no
[ ] yes
[ ] think so
[ ] don't think so
[ ] don't know
[ ] other

**VAL** 6. Do Ukrainian youth organizations use dance as a means of attracting members into their organizations?

[ ] no
[ ] yes
[ ] think so
[ ] don't think so
[ ] don't know

**VAL** 7. Is Ukrainian dance a major concern of a Ukrainian youth organization?

[ ] no
[ ] yes/yes for some
[ ] think so
[ ] don't think so
[ ] don't know
[ ] it never used to be
[ ] other

## VIII The Canadian Ukrainian dance product

**POL** 1. Do you believe that the Canadian Ukrainian dance product is different than the Soviet Ukrainian dance product?

[ ] no
[ ] yes
[ ] think so
[ ] don't think so
[ ] don't know

If 'yes', how might the two dance products be different?

**VAL** 2. Do you believe that the Canadian Ukrainian dance product is valued because it may someday be shown to the people of Soviet Ukraine?

[ ] no
[ ] yes
[ ] think so
[ ] don't think so
[ ] don't know

**POL** 3. Do you believe that the Canadian Ukrainian dance product benefits from dance material/instruction from Soviet Ukraine?

[ ] no [ ] don't think so
[ ] yes [ ] don't know
[ ] think so

If 'yes', in what way does the Canadian product benefit?

**VAL** 4. Should the Ukrainian dance product be as pure as possible (eg: be independent of Hungarian turns; Romanian claps, or Czechoslovakian stamps) or is the presence or absence of this kind of in-put into the Ukrainian dance product not a concern for you?

[ ] it doesn't matter [ ] keep it pure
[ ] other answer

---

I have asked you many, many questions. Are there any questions that you wish to ask me?

**INSTRUMENT 2.1**
**Coded Interview Schedule**

## I. Introduction to interview regarding attitudes toward Ukrainian dance

1. Will you tell me about your first experience with Ukrainian dance?
   Where did it happen? _____
   What age were you? _____
   Who was your teacher? _____
   Who encouraged you to dance? _____

2. Do you recall how you felt about the experience?
   _____
   _____

3. Do you like doing Ukrainian dance now?

## II. Current experience with Ukrainian dance

1. a. What are some of the reasons why you dance?
   or
   b. What are some of the reasons why you want your child to dance?

   [ ] pleasure/fun/enjoyment
   [ ] pride/it's mine
   [ ] social aspects
   [ ] physical benefits
   [ ] family encouragement
   [ ] maintain culture
   [ ] performances/touring
   [ ] other

2. Is there anything you do not like about your Ukrainian dance class?
   [ ] exercises/warm up
   [ ] dances/steps
   [ ] performing
   [ ] organization/operation
   [ ] other

3. If you had the opportunity to change anything in your Ukrainian dance class, what might you change?
   [ ] exercises
   [ ] background information
   [ ] performing
   [ ] participants
   [ ] organization/operation
   [ ] dances/steps
   [ ] politics
   [ ] other

4. What would be some of the reasons why a person (your age/a child's age) might drop out of Ukrainian dance class?
   [ ] no joy/pleasure
   [ ] physical problems
   [ ] social problems
   [ ] change in priorities
   [ ] political reasons
   [ ] other

5. Have you ever heard of a parent taking his/her child out of Ukrainian dance class or of a person your age dropping out of Ukrainian dance class because there was too much political information around the hall/class?

[ 0 ] no
[ 1 ] yes
[ 2 ] I think so
[ 3 ] I don't know
[ 4 ] I don't recall

## III. Content in a Ukrainian dance lesson

A. Actual/perceived content

1. Based on your understanding or experience, what is taught in a young adult Ukrainian dance class or a young teen Ukrainian dance class or a children's Ukrainian dance class?

[ ] exercises
[ ] steps and patterns
[ ] dances
[ ] performing techniques
[ ] background information
[ ] other

2. As far as you understand, does the content of a Ukrainian dance class give the dancer a link or a connection to his/her past?

[ 0 ] no
[ 1 ] yes
[ 2 ] I think so
[ 3 ] I don't think so
[ 4 ] I don't know
[ 5 ] I hope it does/it should
[ 6 ] other

(If the answer is 'yes' or 'I think so', ask for an elaboration)

3. Do you feel that the dances of your/your child's Ukrainian ancestors are part of the content in a Ukrainian dance class?

[ 0 ] no
[ 1 ] yes, some
[ 2 ] I think so
[ 3 ] I don't think so
[ 4 ] I don't know
[ 5 ] the basic idea is

(If the answer is 'yes' or 'I think so' or 'the basic idea is taught', ask for a dance example)

B. Potential content

1. Let's look beyond what is currently taught in a Ukrainian dance class.
Can you think of anything else that might be interesting for dancers if it were included in a Ukrainian dance class?

2. The following cards have some suggestions of content that perhaps could be included in a Ukrainian dance class.

Card #1 Videotapes (of dancers)
Card #2 Politics
Card #3 Mythology
Card #4 Tales of bravery
Card #5 Reasons why Ukrainians danced in old Ukraine
Card #6 How costumes should be worn and why
Card #7 Interrelated concepts
Card #8 Stories/proverbs/folk tales
Card #9 Music of Ukraine
Card #10 Geography of Ukraine

a. Look at the suggestion on each card as a possible learning experience and arrange the ten cards into appropriate and inappropriate learning experiences (independent of the Ukrainian dance class).

b. Within your choices of appropriate learning experiences, which would be appropriate in a dance class?

c. As far as you know/recall, are any of your choices of appropriate learning experiences in a dance class already in your/your child's Ukrainian dance class?

[ 0 ] no
[ 1 ] yes
[ 2 ] sometimes
[ 3 ] they used to be

3. a. Do you tend to think of your/your children's Ukrainian dance class as the place where you/your children dance and receive a total picture of the dances that are taught (that might include information about where the dance was done or is done now /perhaps why the people danced in a particular fashion/possibly what effect land formations had on dancing/ etc.,
or do you tend to think of your/your children's Ukrainian dance class as the place where you/your children dance?

[ 2 ] place where dance is done
[ 3 ] semi-total picture
[ 4 ] total picture
[ 5 ] hope it's total picture

(If 'total picture', ask for an elaboration)

b. Do you have a preference for one or the other type of dance class?

[ 0 ] no
[ 2 ] prefer the dancing class
[ 4 ] prefer the total picture

## IV. Teachers and language of instruction for Ukrainian dance

1. Should the teachers of Ukrainian dance use English or Ukrainian or a combination of English and Ukrainian or some other language in dance class?
   [ 2 ] English
   [ 3 ] English and Ukrainian
   [ 6 ] Ukrainian
   [ 7 ] some other language

2. Should the teachers of Ukrainian dance be Ukrainian?
   [ 0 ] no
   [ 1 ] yes
   [ 2 ] not necessarily
   [ 3 ] it doesn't matter

3. How would you feel if a non-Ukrainian were teaching your dance group?
   [ 2 ] feel fine
   [ 3 ] OK if teacher knew stuff
   [ 6 ] feel a little unhappy
   [ 7 ] wouldn't be happy

4. Does the Ukrainian dance teacher ever make reference to the political history of Ukraine (pro-Soviet or pro-independent/non-Soviet)?
   [ 0 ] no
   [ 1 ] yes
   [ 2 ] think so
   [ 3 ] don't think so
   [ 4 ] don't know

## V. Non-Ukrainian participation in a Ukrainian dance heritage

A. <u>Children's dance class</u>

1. Can any child participate in Ukrainian dance classes at _____?
   [ 0 ] no
   [ 1 ] yes
   [ 2 ] think so
   [ 3 ] don't think so
   [ 4 ] don't know

2. Have you ever seen a non-Ukrainian child in Ukrainian dance classes at _____?
   [ 0 ] no
   [ 1 ] yes
   [ 2 ] think so
   [ 3 ] don't think so
   [ 4 ] don't remember
   [ 5 ] Caucasian
   [ 6 ] colored
   [ 7 ] both [5] and [6]

EXCL 3. How would you feel if a non-Ukrainian child enrolled in Ukrainian dance classes at _____?
   [ 2 ] it would make me happy
   [ 3 ] OK with me/not bothered
   [ 6 ] bothers me a little
   [ 7 ] bothers me a lot

B. Teenager's dance class

1. Have you ever seen a non-Ukrainian teen in Ukrainian dance classes at _____?

[ 0 ] no
[ 1 ] yes
[ 2 ] think so
[ 3 ] don't think so
[ 4 ] don't remember
[ 5 ] Caucasian
[ 6 ] colored
[ 7 ] both [5] and [6]

2. How would you feel if a non-Ukrainian teen enrolled in Ukrainian dance classes at _____?

[ 2 ] makes me happy
[ 3 ] OK with me/not bothered
[ 5 ] be surprised
[ 6 ] bothers me a little
[ 7 ] bothers me a lot

C. Professional/semi-professional young adult's performing company.

1. You are a member of the audience at the provincial Auditorium, and dancing on stage with a professional or semi-professional Ukrainian dance company is a non-Ukrainian dancer. How do you feel?

[ 2 ] makes me happy/great!
[ 3 ] OK with me/not bothered
[ 5 ] surprises me
[ 6 ] bothers me a little
[ 7 ] bothers me a lot

D. Comment regarding Exclusivity statement in Questionnaire

Please comment on the following statement:

EXCL There is a desire among Ukrainians in Canada to keep Ukrainian dance preferably for Ukrainians.

Comment _____

_____

[ 0 ] it's not true
[ 1 ] it's true
[ 2 ] think it's true
[ 3 ] don't think it's true
[ 4 ] don't know if it's true
[ 5 ] it's true for some
[ 6 ] true for some, not me
[ 7 ] true--not for me
[ 8 ] hope it's not true

**VI The importance of dance relative to a total Ukrainian heritage.**

1. Is Ukrainian dance an important part of all the things one should know about being Ukrainian?

[ 0 ] no
[ 1 ] yes
[ 2 ] think so
[ 3 ] don't think so
[ 4 ] don't know
[ 5 ] other

2. Is Ukrainian dance the most important part of all the things one should know about being Ukrainian?

| | |
|---|---|
| [ 0 ] no | [ 3 ] don't think so |
| [ 1 ] yes | [ 4 ] don't know |
| [ 2 ] think so | [ 5 ] other |

3. Do you think your parents believe Ukrainian dance is an important part of all the things one should know about being Ukrainian?

| | |
|---|---|
| [ 0 ] no | [ 3 ] don't think so |
| [ 1 ] yes | [ 4 ] don't know |
| [ 2 ] think so | [ 5 ] other |

4. Would your parents believe Ukrainian dance was the most important part of all the things one should know about being Ukrainian?

| | |
|---|---|
| [ 0 ] no | [ 3 ] don't think so |
| [ 1 ] yes | [ 4 ] don't know |
| [ 2 ] think so | [ 5 ] other |

5. This card lists some of the things/aspects that might be included in a total Ukrainian heritage:

| | |
|---|---|
| [ ] religion/church | [ ] politics |
| [ ] folk art/handicrafts | [ ] customs |
| [ ] language | [ ] dance |
| [ ] history | [ ] literature |
| [ ] food | [ ] other |

a. Would you choose the four that are most important for you to learn.

b. Would you put on your dad's hat or your mom's bonnet and look at the list through their eyes. Choose four that are most important from their perspective/point of view.

## VII Politics of the Ukrainian community and of the individual

1. Please listen as I read this statement.

At one time in Canada, members of various Ukrainian communities felt strongly about the political situation in Ukraine . . . they were either for a Ukraine that was independent of communist rule or they were for a Ukraine that would benefit from a communist government.

As you understand it, is that a true statement?

| | |
|---|---|
| [ 0 ] not true | [ 3 ] don't think it's true |
| [ 1 ] true | [ 4 ] don't know |
| [ 2 ] think it's true | [ 5 ] it's partly true |

2. Does the larger Ukrainian community, of which you are a part, still feel strongly about the political status of Ukraine?

[ 0 ] no
[ 1 ] yes
[ 2 ] think so
[ 3 ] don't think so
[ 4 ] don't know
[ 5 ] some feel as strongly
[ 6 ] they feel stronger
[ 7 ] other

3. In your mind, does the fact that you do/your child does Ukrainian dance represent in any way your feelings regarding the political status of Ukraine?

[ 0 ] no
[ 1 ] yes
[ 2 ] think so
[ 3 ] don't think so
[ 4 ] don't know
[ 5 ] for some--true
[ 6 ] other

4. How do you feel about the political status of Ukraine?

[ 1 ] fine/good satisfied
[ 2 ] there are no riots so it's OK there
[ 3 ] let it be/leave it alone/to what would you free them?

[ 4 ] Ukraine should be free
[ 5 ] wish Ukraine could be free but possibility?
[ 6 ] not much we can do to free Ukraine

[ 7 ] cannot assess/never been there/not enough information
[ 8 ] have no interest/concern with Ukraine & politics
[ 9 ] have no strong feelings/ties/feel not as strongly

[ 0 ] other

5. Is there a link between how a parent feels about the political status of Ukraine and which Ukrainian dance school the parent chooses for his or her child?

[ 0 ] no
[ 1 ] yes
[ 2 ] think so
[ 3 ] don't think so
[ 4 ] don't know
[ 5 ] other

6. Do Ukrainian youth organizations use dance as a means of attracting members into their organizations?

[ 0 ] no
[ 1 ] yes
[ 2 ] think so
[ 3 ] don't think so
[ 4 ] don't know

7. Is Ukrainian dance a major concern of a Ukrainian youth organization?

[ 0 ] no
[ 1 ] yes/yes for some
[ 2 ] think so
[ 3 ] don't think so
[ 4 ] don't know
[ 6 ] it never used to be
[ 7 ] other

## VIII The Canadian Ukrainian dance product

1. Do you believe that the Canadian Ukrainian dance product is different than the Soviet Ukrainian dance product?

   [ 0 ] no
   [ 1 ] yes
   [ 2 ] think so
   [ 3 ] don't think so
   [ 4 ] don't know

   If 'yes', how might the two dance products be different?

2. Do you believe that the Canadian Ukrainian dance product is valued because it may someday be shown to the people of Soviet Ukraine?

   [ 0 ] no
   [ 1 ] yes
   [ 2 ] think so
   [ 3 ] don't think so
   [ 4 ] don't know

3. Do you believe that the Canadian Ukrainian dance product benefits from dance material/instruction from Soviet Ukraine?

   [ 0 ] no
   [ 1 ] yes
   [ 2 ] think so
   [ 3 ] don't think so
   [ 4 ] don't know

   If 'yes', in what way does the Canadian product benefit?

4. Should the Ukrainian dance product be as pure as possible (independent of other ethnic influences) or is the presence or absence of other ethnic input not a concern for you?

   [ 2 ] it doesn't matter
   [ 3 ] other
   [ 5 ] keep it pure

3. PERSONAL DATA SHEET

**INSTRUMENT 3.0**
**Personal Data Sheet**

1. I am ___(gender)___.
   [ ] Male
   [ ] Female

2. My age is ___(years)___.
   [ ] 13-15 years
   [ ] 16-18 years
   [ ] 19-24 years
   [ ] 31-40 years
   [ ] 41-50 years
   [ ] 51 years --

3. I am or have been involved in Ukrainian dance in the following way:

   a. 1. I am a current dancer of Ukrainian dance [ ] check
      2. I have been dancing for _____ years.
      3. I belong to a Ukrainian dance performing group.
         [ ] yes
         [ ] no
      4. The performing group is called _____.

   b. 1. I am a former dancer of Ukrainian dance [ ] check
      2. I danced for _____ years
      3. I belonged to a Ukrainian dance performing group.
         [ ] yes
      4. The performing group was called _____.

   c. 1. I am a current teacher of Ukrainian dance [ ] check
      2. I have been teaching for _____ years.
      3. The age group I usually teach is _____ years.

d. 1. I am a former teacher of Ukrainian dance [ ] check

2. I taught Ukrainian dance for _____ years.

3. The age group I usually taught was _____ years.

e. 1. I am a parent of a current dancer (s) of Ukrainian dance. [ ] check

2. My child/children participate in Ukrainian dance because _____

_____

_____

f. 1. I am a parent of a former dancer of Ukrainian dance [ ] check

2. My child/children have ceased participating in Ukrainian dance because

_____

_____

g. 1. I fit into none of the above categories [ ] check

2. I am a member of the Ukrainian community serving as

_____

4. I am a _____ generation Ukrainian.

[ ] immigrant generation (born in Ukraine)

[ ] first generation Canadian-born (parent(s) came from Ukraine)

[ ] second generation Canadian-born (grandparents came from Ukraine)

[ ] third generation Canadian-born (g grandparents came from Ukraine)

[ ] fourth generation Canadian-born (g.g. grandparents came from Ukraine)

[ ] other? Please specify _____

5. I (or members of my family) arrived in Canada as part of:
   - [ ] the immigration prior to World War I (prior to 1914)
   - [ ] the immigration between World War I and World War II (1918-39)
   - [ ] the immigration after World War II to 1965 (1946-1965)
   - [ ] the immigration after 1965
   - [ ] other? Please specify _____

6. I am a member of the following church:
   - [ ] a Ukrainian Orthodox Church
   - [ ] a Ukrainian Catholic Church
   - [ ] a non-Ukrainian church
   - [ ] no particular church

7. I (choose from the choices below) speak Ukrainian when I am among people who speak Ukrainian.
   - [ ] never
   - [ ] seldom
   - [ ] sometimes
   - [ ] often

8. I would choose to call myself <u>one</u> of the following:
   - [ ] CANADIAN..... I am totally Canadian and I choose to disregard my Ukrainian roots.
   - [ ] CANADIAN Ukrainian.....I am more Canadian than Ukrainian in my interests and outlook. I have some concern and/or interest regarding my Ukrainian roots.
   - [ ] CANADIAN UKRAINIAN...I have equal concern for and/or interest in my Canadian and my Ukrainian heritage. Both cultures are equally valid in my life, but I choose to call myself a *Canadian Ukrainian* rather than a Ukrainian Canadian.
   - [ ] UKRAINIAN CANADIAN...I have equal concern for and/or interest in my Ukrainian and my Canadian heritage. Both cultures are equally valid in my life, but I choose to call myself a *Ukrainian Canadian* rather than a Canadian Ukrainian.

[ ] UKRAINIAN Canadian.....I am more Ukrainian than Canadian in my interests and outlook. I have less concern and/or interest with my role as a Canadian.

[ ] UKRAINIAN.....I am totally Ukrainian and I choose to view Canada only as a base from which I can focus on Ukraine.

9. I belong to the following Ukrainian Youth Organization:

[ ] SUMK
[ ] SUM
[ ] Plast
[ ] UCY
[ ] AUUC
[ ] UNYF
[ ] no Ukr. youth organization
[ ] Other? Please specify.

_____

10. I used to belong to a Ukrainian youth organization and left because

_____

11. I tend to support the concept of a Soviet Ukraine.

[ ] not at all
[ ] moderately
[ ] strongly

12. I tend to support the concept of a non-Soviet Ukraine.

[ ] not at all
[ ] moderately
[ ] strongly

_____

# 4. LETTERS TO RESPONDENTS

**Correspondence: Letter of introduction to leader in Ukrainian community**

Name and Address

Dear _____:

Please consider this as a letter of introduction to myself and as a letter of request to enter your Ukrainian community for the purpose of studying your people's attitudes toward their dance heritage.

Your name was given to me by _____.

Permit me to introduce myself. I am a teacher of recreational dance in the Dance Education Route in the Faculty of Physical Education at the University of Calgary. I am also pursuing a Ph.D. at the University of Alberta in Edmonton. My research area deals with the dance heritage of Ukrainian people in Calgary and Edmonton.

My ethnic roots are not Ukrainian, but I have become deeply interested in the Ukrainian people and in the Ukrainian dance heritage which is transmitted to Ukrainian children and youths. My proposal for research involves visiting centers of Ukrainian dance instruction to watch classes in progress, as well as interviewing participants, parents of young participants, teachers of dance classes, and leaders such as yourself. I anticipate that I would be in your community for a period of two months.

Could we arrange to meet at a time and place convenient to answer any questions that you might have? I would hope at that time to receive your permission to enter your dance community and perhaps to be advised of others to whom my request should go as well. I will call you in a short while in this regard.

Thank you for your interest and kindness.

Yours truly,

Sylvia J. Shaw
Associate Professor
Faculty of Physical Education
The University of Calgary
Calgary phone: _____
Edmonton phone: _____

**Correspondence: Letter of introduction to Leader in dance community**

Name and Address

Dear _____:

Please consider this as a letter of introduction to myself and as a letter of request for your assistance in facilitating personal interviews with members of your dance community.

Your name was given to me by _____.

Permit me to introduce myself. I am a teacher of recreational dance in the Dance Education Route in the Faculty of Physical Education at the University of Calgary. I am also pursuing a Ph.D. at the University of Alberta in Edmonton. My research area deals with the dance heritage of Ukrainian people in Calgary and Edmonton.

My ethnic roots are not Ukrainian, but I have become deeply interested in the Ukrainian people and in the Ukrainian dance heritage which is transmitted to Ukrainian children and youths. My proposal for research involves visiting centers of Ukrainian dance instruction to watch classes in progress, as well as interviewing participants, parents of young participants, teachers of dance classes, and leaders such as yourself. I anticipate that I would be in your dance community for a period of two months.

Could we arrange to meet at a time and place convenient to answer any questions that you might have? I would hope at that time to receive your permission to enter your dance community and perhaps to be advised of others to whom my request should go as well. I will call you in a short while in this regard.

Thank you for your interest and kindness.

Yours truly,

Sylvia J. Shaw
Associate Professor
Faculty of Physical Education
The University of Calgary
Calgary phone: _____
Edmonton phone: _____

**Correspondence: Letter to Senior Dance Performer**

Name and Address

Dear _____:

Please consider this letter as a request for permission to interview you for a research study under the auspices of the University of Alberta. The study deals primarily with the feelings and attitudes of persons who do Ukrainian dance

If you are wondering how you were chosen to be part of this study, please know that _____ kindly allowed me to have access to the names of dancers in your group. You were one of ten dancers that I randomly selected from a total of nineteen _____members who were born prior to 1971.

Information will be collected through an interview and a questionnaire which should last not longer than an hour. Our time together can be in your home, or on campus in the Physical Education Building at the University of Alberta, or at a place which is more convenient for you.

Please know that all information collected is confidential and that no names will be associated with it. No criticisms will be made and no judgements will be forthcoming. I am interested only in how you feel about Ukrainian dance.

Could I arrange to meet with you at a time and place convenient to both of us? I would hope at that time to interview you. I will call you in a short while regarding this request.

Thank you for your interest and kindness.

Yours truly,

Sylvia J. Shaw
Associate Professor
Faculty of Physical Education
The University of Calgary
Calgary phone: _____
Edmonton phone: _____

**Correspondence: Letter to Parent of Junior Dance Performer**

Name and Address

Dear Mr and Mrs _____:

Please consider this letter as a request for permission to interview your daughter (son) for a research study under the auspices of the University of Alberta. The study deals primarily with the feelings and attitudes of persons who do Ukrainian dance

If you are wondering how your child was chosen to be part of this study, please know that every member of the young teen dance class at the _____ was assigned a specific number. Your child was one of ten children randomly selected from a total of fourteen.

Information from your child will be collected through an interview and a questionnaire which should last not longer than an hour. Our time together can be in your home, or on campus in the Physical Education Building at the University of Alberta, or at a place which is more convenient for your child.

Please know that all information collected is confidential and that no names will be associated with it. No criticisms will be made and no judgements will be forthcoming. I am interested only in how your child feels about Ukrainian dance.

Could I arrange to meet with your child at a time and place convenient for both of us? I would hope at that time to interview your child. I will call you in a short while regarding this request.

Thank you for your interest and kindness.

Yours truly,

Sylvia J. Shaw
Associate Professor
Faculty of Physical Education
The University of Calgary
Calgary phone: _____
Edmonton phone: _____

**Correspondence: Letter to Parent of Child who dances**

Name and Address

Dear Mr and Mrs _____:

Please consider this letter as a request for permission to interview your daughter (son) and either of you for a research study under the auspices of the University of Alberta. The study deals primarily with the feelings and attitudes of persons who do Ukrainian dance or who have children who do Ukrainian dance.

If you are wondering how you were chosen to be part of this study, please know that _____ was kind enough to supply me with names and addresses of young dancers 10-12 years of age. Your child was one of ten children randomly selected from a total of twenty.

Information from your child will be collected through a short interview/questionnaire which should last not longer than a half hour. The parent interview consists of a questionnaire and an interview. It will require one hour of the parent's time. Either or both of the interviews can be conducted in your home, or on campus in the Physical Education Building at the University of Alberta, or at a place which is more convenient for you.

Please know that all information collected is confidential and that no names will be associated with it. No criticisms will be made and no judgements will be forthcoming. I am interested only in how your child and you feel about Ukrainian dance.

Could we arrange to meet and talk together at a time and place convenient for you? I would hope at that time to interview you and your child. I will call you in a short while regarding this request.

Thank you for your interest and kindness.

Yours truly,

Sylvia J. Shaw
Associate Professor
Faculty of Physical Education
The University of Calgary
Calgary phone: _____
Edmonton phone: _____

VITA

NAME: SYLVIA JEAN SHAW

PLACE OF BIRTH: TOFIELD, ALBERTA

YEAR OF BIRTH: 1937

POST-SECONDARY EDUCATION:

UNIVERSITY OF ALBERTA (BPE 1958) (BED 1960)

UNIVERSITY OF COLORADO (MA DANCE 1969)

HONOURS AND AWARDS: THE WILFRID "WOP" MAY ALBERTA HERITAGE SCHOLARSHIP (1981)

RELATED WORK EXPERIENCE: ASSOCIATE PROFESSOR AND DANCE INSTRUCTOR, FACULTY OF PHYSICAL EDUCATION, UNIVERSITY OF CALGARY, ALBERTA